



SPRING 1991

ISSUE 28

HOW TO DO A ZINE

by Mary Urhausen and Cheree Cargill

Mary: I'm tempted to be facetious and say: Just take a big roll of hundred dollar bills, stick them up a bodily orifice, and set them on fire...this would be cheaper and considerably less stressful to your body than putting out a zine! But then I realize that Fiorenzo is looking for a genuine answer.

From our credits page, you might be led to believe that a cast of thousands puts out THE WOOKIEE COMMODE; but basically it's just Samia and me. We both receive submissions, and we have to agree on them before we will accept them. Samia does most of the editing and typing (she's the one with the relevant degree and the PC); but I usually do several of the stories in each issue. I also take care of most of the art: contacting artists, begging and groveling, screaming about deadlines, etc. I take care of getting the color covers done, and getting art screened if necessary. Since we have our printer do all the collating and binding, neither one of us has to do that kind of grunt work. I do the grunt work of handling all the orders and actually mailing out zines. I also usually do the fliers, answer all SASEs, and put out ads in other zines. You may have also noticed that I'm usually the one who gets in hot water over controversial issues, like the "clone wars"! I wouldn't have it any other way.

Cheree: I second Mary's motion about the hundred dollar bills. It's true. I have fond memories of the first zine I ever did--a little STAR TREK zine called TAL-SHAYA which ran about 50 pages (non-reduced) and which cost me about \$200 to have printed. A TREMOR IN THE FORCE #5 ran about 250 pages (most of it reduced) and cost me nearly \$4,000 when all was said and done, including the cost for the color cover and postage. I find that cost totally ridiculous and plan to scale TF back to something we can all afford.

Like Mary, I've had my printer do the collating and binding, simply because I hate doing grunt work. However, the price I'm paying for that service isn't worth it. So, I've just purchased an Ibidco binding machine and will go back to doing the sweat equity myself. (Well, hey, a collating party can be lots of fun!)

But, to address Fiorenzo's request in a constructive manner, let me go through the paces on "How To Do a Zine"...and, hopefully, how to keep the expenses within reason.

I. Deciding to do a Zine

Deciding to do a zine is usually more a matter of the heart than the head. In fact, the brain is usually in neutral when the heart

announces, "Hey, I think I'll do a zine!" And, once the heart has the reins firmly in hand, there's little the head can do about it.

By the time the decision is made, the would-be editor probably knows what sort of zine s/he is going to do—STAR WARS, general media, sf, etc. Since A TREMOR IN THE FORCE is a SW zine, we'll use that as an example. Many editors further narrow the category down—a Luke zine, a Han zine, a Vader zine, or just a general, all-purpose SW zine. TF is the latter; I like all the characters (although I admittedly lean toward the Corellian persuasion), and TF reflects my enjoyment of reading a variety of stories.

Next, you'll probably want to come up with a title, if you haven't already. Titles can be plucked out of thin air, relate to a character, show preference for one side or another, or come from a snatch of dialogue. My zine's title came from a phrase used by Darth Vader in ANH. Vader: "Obi-Wan is here; the Force is with him." Tarkin: "Obi-Wan here? What makes you so certain?" Vader: "A tremor in the Force." When I heard that, a little bell went off in my head and I immediately knew that's what I would call my zine.

II. Getting Contributions

Unless you are an incredibly prolific and multi-talented writer, artist and editor (like Mary Jean Holmes or Jeanine Hennig, for example), it's a pretty good bet that you won't be able to turn out a hundred-plus pages of fiction, illustrate it and then coordinate it together into a zine. Some people do, but the results, with a few remarkable exceptions (see above), are...um...not very good.

If you are a member of a fan group, you might have access to a number of writers and an equal number of artists to illustrate their stories. Of course, then, the editor can get into the trap of being forced to either print really crappy stories and/or art for friendship's sake, or into the equally painful task of telling a friend that their stuff sucks. Sometimes the editor will tread a middle ground and just tell his/her conscience to shut up about it.

If you do not have a circle of talented friends or want to bring in contributions from outside sources, the best bet is to create a preliminary flyer for your zine, stating what

type of stories you are looking for, when your projected deadline/publication date is, any story requirements you might have (typed, double spaced, etc.), and then write to people you would like to see published in your zine. Ask them to spread the word that you are looking for contributions.

III. Advertising Your Zine

Unless your zine is to be solely for the contributors and/or members of your fangroup, you will want to make sure that you sell all the copies you print. If you are able to attend conventions and work a dealer's table, you have a market there, but most zines are sold through the mail.

Advertising is mainly a matter of Getting the Word Out. Once your zine is in production or finished, you will want to advertise to bring in as many orders as possible. One good way to do that is to print up flyers and mail them to everyone whose address you can lay hands on that you think might buy your zine. Take or send your flyers to conventions, too. Most will have a flyer table for just that purpose. Some have "orphan zine" tables for editors who can't attend and the con committee will agent your zines for a small percentage.

The other major way to advertise your zine is to utilize other fan publications, particularly newsletters or adzines such as DATAZINE or FYI ZINE. Prepare several versions of your ad—classified-type line ads for zines such as SOUTHERN ENCLAVE that offer an ad section, small display type ads for publications that might be able to run those (be prepared to pay for these, though; many publications charge to run display ads), full-page flyers for the big zines, etc. Always SASE the editor and request specifications for running an ad in their zine. Offer to trade ads with other editors; most are just as anxious to advertise their zines as you are and we all have slightly different market areas that we're eager to tap!

IV. Creating the Fanzine

Now we get down to the nitty-gritty--creating the fanzine! This is simultaneously the most fun and the most frustrating part of doing a zine. Fun, because you will have a blast watching all those miscellaneous pieces of paper come together into a work of art; frus-

trating, because you'll get so sick of late nights typing up endless stories and having your fingers stuck together with rubber cement and tearing your hair out over lost orders, that you'll wonder why in the world you ever wanted to do a zine in the first place! But don't be surprised if you're already planning your next issue as soon as the first one comes back from the printers!

This is the core of "how to do a zine" and is also the most difficult to answer. No two editors do their zines exactly alike. Basically, it's a question of taking the text and art and combining them into a pleasing format, printing a number of copies, and binding the pages together. American zines are usually the product of one or two, sometimes three, editors. Rarely is there an editorial committee, with tasks assigned out and an editor-in-chief overseeing the final product. Most American editors want total control over their zines.

When the editor has enough material (and that depends on the size of zine she wants) and has the art in hand, it's time to begin the fascinating and frustrating process of putting the zine together. The biggest job is typing up the stories and it is here that the editor will generally most readily accept help.

Long ago and far away, zines were typed up on anything handy. I did early issues on a \$10 garage sale Royal electric with the space bar rigged with a rubber band. When that wore out, I did an issue or two on a little Smith-Corona manual. From there I advanced to the IBM Selectric at work, sneaking my typing in between actual work. When I began working on genuine word processing and computer systems, my zine production went right along and all my zines since about 1980 have been produced that way.

Computers have proved to be the handiest things since sliced bread, as far as zine editors are concerned. A story can be typed long before the art comes in, proofed, corrected, formatted, re-formatted, sized up or down--until the editor is satisfied with the look and placement of the material. With the advent of laser printers, typeset-look zines are becoming commonplace.

All this should not discourage would-be editors from the simpler forms of zine production. All it really takes to do a zine is a typewriter, a gluestick or bottle of rubber cement, a xerox machine and a stapler. Those are the basic elements.

As the editor gains experience, it will be easier to judge on placement of illos within the story, working with presstype and border tape or clipart for visual appeal, the best order in which to arrange the stories, etc. Don't be discouraged if your first zine doesn't look like a long time zine. When I compare my first zine, TAL-SHAYA #1 (done in 1972) with A TREMOR IN THE FORCE #5 (done in 1990), the difference is obvious--the result of nearly 20 years' experience.

V. Printing, Collating and Binding

Before you begin typing up your zine, you should consider what method of reproduction and binding you will use.

In the olden days of zine production, the manuscripts were generally typed on mimeograph or ditto stencils and cranked off on the office and basement mimeo machine. During the mid-70's, most editors turned to offset printing as the best way to produce zines. The vast majority of zines are still printed in this manner and typing and layout are geared toward this type of reproduction. In the 80's, photocopying improved to the point of rivaling offset printing and many editors turned to the cheaper photocopying process for reproduction.

Color photocopies and 4-color printing have added new dimensions to zine production in the past few years. Of course, the more bells and whistles that editors have added over the years, the higher has climbed the cost for their zines.

Binding adds still more cost--especially if you choose to have the zine perfect bound (that is, with a wrap-around cover glued at the spine). Most editors opt for GBC type binding, the plastic spiral binding that is so prevalent. If the editor can afford to buy a binding machine, it will pay for itself with the production of one good sized issue. GBC binding is one of the neatest and most professional types of binding a zine. If the issue is not over 100 pages, however, a heavy duty stapler will serve you quite nicely.

If you have the money to spare, your printer will collate and bind your zines for you. If you're on a limited budget, then you're stuck with the grunt work. The most fun solution is to throw a collating party--invite in all your friends, provide the munchies (but make everyone wash their hands before the col-

lating starts!), throw on some music and get to work! Collaters get a freebie copy of the zine for helping out.

VI. Finances and Other Matters

Ah, the big question! Where, oh, where will I get the money to do my zine?? If you're independently wealthy, then you can skip this portion and go straight into producing your zine. The rest of you, read on.

First of all, the one big rule in zine production that you should grave on your heart in letters of gold is: **PREPARE TO TAKE A FINANCIAL LOSS ON YOUR ZINE!** Do not expect to make any money on your zine. Unless you are a total crook, you will end up financing part of the costs out of your own pocket.

The facts of life, boys and girls, is that we're using copyrighted and trademarked characters and we use them with the tacit approval and/or tolerance of their creators. That approval and/or tolerance hinges on our ethical use of those characters and on our not making a profit. Anyone caught making a profit will find the Wrath of Lucas on them like a mynock on a power cable.

Therefore, you must price your zine so that expenses are covered (bearing in mind that there is a limit to what the traffic will bear) but that there is darned little, if anything, left over. 99% of the time, you will find yourself dipping into your own pocket.

In order to calculate what you should charge for your zine, estimate the final production costs (this generally includes only the printing costs--not paper, rubber cement, labor, etc.), add on postage (check the post office on this), divide by the number of copies you are printing, and you will have a rough estimate on what to charge. I would suggest adding a little bit more on per issue, because you are bound to come out short and the closer you can come to covering your costs, the better.

When you are near to printing, you can begin to solicit pre-publication deposits. Send out another round of flyers, this time announcing your intention to accept orders, and ask for \$5.00 or \$10.00 and a SASE for notification. Keep careful records!!! If there is a second rule to grave on your heart, this is it! Nothing makes people madder or will make

your name anathema faster than taking people's money and then sending them nothing in return because you've lost any record that they sent you money in the first place! If you're hopelessly inept at this rudimentary business of bookkeeping, then find someone who isn't and entrust them with the job! But DO IT!

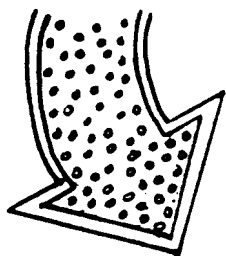
Not every editor takes pre-orders, but most do for the simple reason that they need the money the pre-orders bring in to begin printing up the zine. This will also give you a cushion until you can figure up exact costs and a final price. Once the zine is ready or very nearly finished and you know your final price, send out a notice to those who pre-ordered, letting them know their balance due. Send out yet another round of flyers, this time with the final price.

You will probably not sell more than half of your print run at first, and that's only if you have a pretty large following. It's at this point that you'll find yourself dipping into your own finances. But, in the long run, your zine will probably pay for itself and you can either reimburse your expenses or put the sale money towards the next issue.

I mentioned copyrights earlier and you will find that it is wise to copyright your zine. The far, far majority of zine editors use a common law copyright, which is perfectly legal, but which is not listed with the Library of Congress. This simply consists of running a copyright notice in your zine, generally with a disclaimer that it is an amateur publication, not for profit and not intended to infringe on any other legally existing copyrights. I don't know of any instance in which a zine editor has been taken to court or in which the common law copyright has been forced to stand up in litigation. In the unlikely event you ever find yourself in this situation, get yourself a good lawyer! But don't lose any sleep over it. As I said, I've never heard of a zine editor getting sued by the copyright holder.

I hope all this has not intimidated any would-be editor out there from tackling the wonderful chore of doing a zine. It's really not all that hard and we all really play it by ear. As I said elsewhere in this issue, if you can type, xerox and staple, you can do a zine! Now--let's get those typewriters humming and best of luck to you all!

THIS



is

Hibernation Sickness



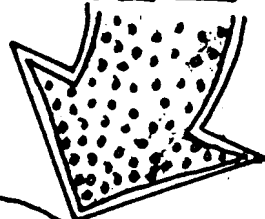
AN ALL STAR WARS-ALL THE TIME

▼ ▼ ▼ FANZINE ▼ ▼ ▼

ART, SHORT STORIES, POETRY,
SERIALS, EWOK RECIPES, LUNACY...

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is



YOUR BRAIN
WITH

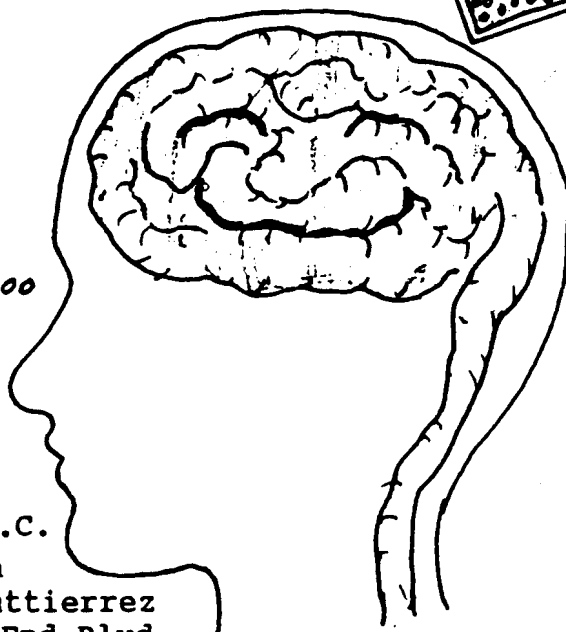
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ANY QUESTIONS?

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BULLETIN BOARD

The Fanzine Library if trying to locate T. R. de Maiffe, editor of CHILDREN OF THE SITH. Can anyone help? Also, need to get in touch with the editors of ERMINE VIOLIN. Contact Ming Wathne, 437 Via Roma, Santa Barbara, CA 93110.



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Deadline for #29 — June 15, 1991

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Ed's Desk

Abject apologies are due for the lateness of this issue. Real Life has been playing a major factor in my life this whole first quarter of the year. I have been so swamped at work that I've barely had a chance to look up (I've been working at a medium sized law firm since June of 1990). Since about Thanksgiving, I had been debating whether I wanted to go back to free lancing or stay on here, and I finally decided to quit full-time work so that I could have more time for myself and the family. So, I turned in my resignation January 11. However, five other people quit the same week, including the secretary to the two big bosses. (Word had it around the office that everyone was p.o.'ed about the small raises and Christmas bonuses.) Since I had been working overflow and had filled in at this desk before, I was moved in as interim secretary for the managing partner and the head of the litigation dept. My last day was supposed to be Jan. 31, but they couldn't find anyone they liked to fill this position. I volunteered to stay on a bit longer (since Maker knows I could use another paycheck or two!), leaving it open-ended. Then, the first week in February, they came to the conclusion that they liked me better than anyone they'd interviewed, so the managing partner asked me if I would consider staying on as their secretary. I gave it some thought and agreed to give it a try.

The desk I inherited was a complete mess. My predecessor had left about two years' worth of filing (don't ask me how she got any work done; no one in the office has figured it out, either!). So, I've been playing catch-up and have managed to at least get the filing down mostly to a daily basis. I've also decided that I'm not cut out to be a secretary; I'm a word processor and transcriptionist by nature and that's what I enjoy the most. I'm still hoping to be able to go back freelance very soon and right now I'm just going from paycheck to paycheck, so maybe by next issue there'll be some news to pass along.

During all this turmoil at work, there was

a very virulent respiratory ailment going around the office and I caught it three times!! The last time, in mid-Feb. caused me to miss work for a whole week. My doctor diagnosed it as asthmatic bronchitis, bordering on pneumonia. He put me on an antibiotic, a decongestant and an inhaler, but it just wouldn't clear up. I finally went to a diagnostician and internal medicine specialist at Baylor University Medical Center in Dallas who added an asthma inhaler which seemed to do the trick. It cleared up pretty fast after I started using that. But I was sick and weak and coughing my lungs up for a long time and have only just now begun to really get my strength back. Whew! Then, just as I was well over that, my spring hay fever hit, so I've been battling congestion and sneezing and sinus headaches. I'm tired of being sick! Yuck! Where can I trade this body in on a new one?

The weekend of March 15-17, Laura Virgil and I went down to Houston for Revelcon. It was really a nice little con, sort of like a baby version of MediaWest, with under 200 people in attendance. I had a dealer's table and sold some zines, got to meet some folks I'd only corresponded with, visited with some old chums I hadn't seen in a while, and generally had a pleasant weekend. Revelcon was an adults only con and there was a variety of fandoms represented in the dealer's room—ST in its various permutations (original, movies, Next Gen, and slash), B7, Beauty & the Beast, War of the Worlds, mixed media, cop shows, Man from UNCLE, Professionals, Phantom of the Opera, Robin Hood, and of course SW. There was also fantasy (dragons and unicorns) and a very nice gentleman with all Egyptian items.

The art show was very well done with many, many nice pieces of art. Some of the artists represented included Karen River, Frank and Barbara Fister-Liltz, Leah Rosenthal, and many people I didn't know but who exhibited a great deal of talent! It rivaled the MediaWest art show in quality, if not in quantity.

I didn't get to attend any of the panels

since I was working my table, but one particularly well-attended and appreciated panel was "Media Sluts--Women with No Standards". Judging from the loud laughter and applause coming from the room, it was indeed lively! I understand that the unofficial mascot of Revelcon was passed around--a PLAYGIRL spread of a gentleman known as "Horst the Horse". Ahem--sorry I missed that! Other panels included "When You Care Enough to Torture the Very Best, or If We Love Them So Much, Why Do We Do What We Do To Our Guys"; "What Did You Think of My Story"--how to give constructive criticism when receiving zine submissions; and "Dueling Captains"--the differences between Kirk and Picard.

Other con activities included a Friday night birthday party, a performance by the Cat Boxe Theater (an itinerant acting troupe who often performs at Renaissance fairs), a costume contest, a charity auction benefiting the AIDS Foundation of Houston, and a Sunday morning breakfast buffet and art auction. It was a very enjoyable weekend and I look forward to attending again next year. If you've interested, send a SASE to Candace Pulleine, P. O. Box 980744, Houston, Texas 77098-0744.

Anyway, those are the main reasons you are getting this issue of SE so late.

This is a great issue! I'm very happy that my editorial in the last issue generated so much commentary! There are 38 pages of LoCs in this issue. Everyone had lots to say about the subject. I foresee a real upsurge in SW fandom this spring and I hope it sparks some new stories and zines. In fact, there already are three new zines on the horizon--Ming Wathne's BRIGHT CENTER OF THE UNIVERSE, Melanie Gutterriez' ANOTHER SKY, and Susan Deborah Smith's CHRONICLES OF THE HOUSE OF ALDERAAN. See ads for all three zines in the Marketplace.

I'm really looking forward to MWC, as always. One of the highlights this year is going to be the SOUTHERN ENCLAVE/STAR WARS get-together. It's probably going to be on Sunday night from about 8 to 12, opposite the art auction. I'm making arrangements with Lori Chapek-Carleton to get a panel room. Since we'll be relatively near the auction, someone can keep an ear cocked for numbers, etc., and people can run back and forth easily. I'm not limiting the party to only SE readers, but to any SW fan who wants to attend. I want to encourage all the SW fans to come join us and

see if we can't get this fandom out of its doldrums! Watch for signs at MediaWest announcing the final location and time!

By the way, if you haven't ordered your SE t-shirt, do so right away! I must have all the orders in by April 15 in order to assure that they'll be printed up in time to bring to the con! Plan on wearing yours to the party! A flyer is located elsewhere in this issue.

In other news, I decided to bite the bullet and buy an Ibibco binding machine. Over the next few months, I plan to start reprinting my old, out-of-print zines in limited runs. Watch for flyers announcing which ones are available.

Thanks to Melanie Guttierrez for calling with the news that the first of the new SW books will be available in late March or April. To be called HEIR TO THE EMPIRE by Timothy Zahn, it will be in hardback and probably priced at \$19.95. It's a big book (350 pp.) and is apparently an official, Lucasfilm-sanctioned Third Trilogy story! Does this mean Lucas isn't doing the last three movies after all? Did he ever really plan to? I don't know since I haven't seen the book yet, but we should all know soon!

Speaking of books, don't miss Melanie Rawn's newest book, STRONGHOLD, out in hardback from DAW Books. It's the first in a new trilogy that continues the story begun in her first three books and it is a gut-wrencher! Also available is THE TENTH CLASS, Karen Ripley's sequel to her first book, PRISONER OF DREAMS. It's a fast moving story that's hard to put down. It's available from Del Rey Books in paperback.

Finally, here are some pictures of various SE'ers and my latest portrait of Katy. She will be four years old on April 30 and is growing up so fast that I feel dizzy most of the time (I know, I know--I'm dizzy most of the time, anyway). Can you believe that this is the little baby whose picture appeared in SE such a short time ago? She's turning into a proper Second Generation Fan, too. Her favorites are ST:TNG, Ghostbusters, and "Mariana Jones" (that's what she calls Indy), as well as a number of old movies--the original KING KONG and THE WIZARD OF OZ are two she likes a lot. Of course, she has seen the SW trilogy and she likes Luke and his green lightsaber the most!

See you all in Lansing!!



(above) Katy at 3-1/2;
February 1991



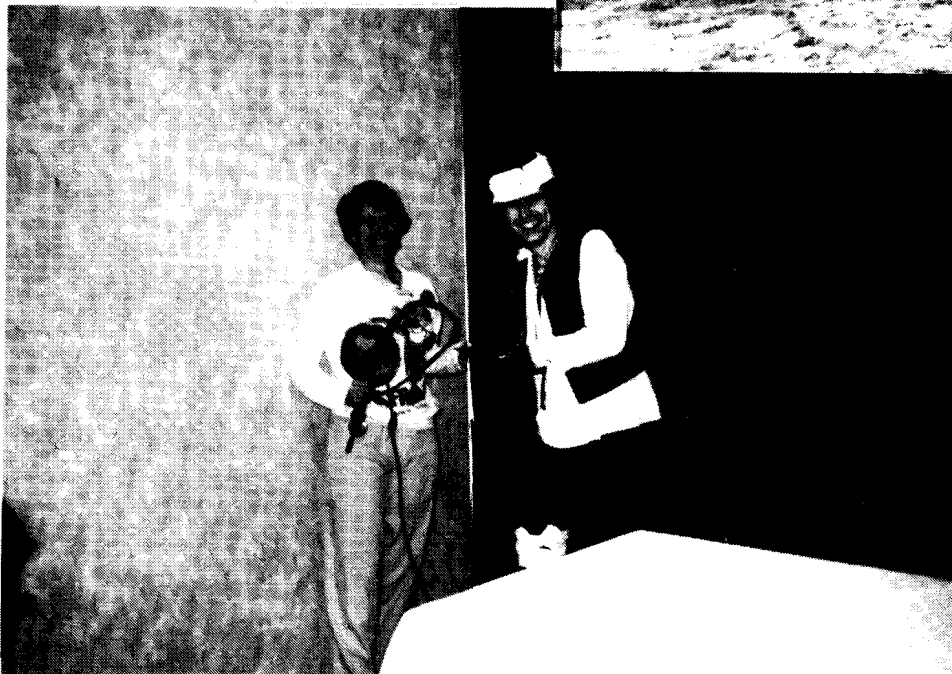
(below and right) Z. P. Florian's
dolls



Dianne Smith and her
pony cart.



Mary Urhausen's "babies" --
Rosie (almost), Gypsy
and Sadie



Carolyn Colledge and
Ken Keisel from the
hurt/comfort panel at
MediaWest 1990 (Ken is
portraying all the injuries
Carolyn has done to Han
in her stories)

JEDI gives students new way to learn science

By WILL SCHERMERHORN

Staff writer

Using a computer and an information-packed compact disc, Cyndi Judd can pinpoint anyplace in the continental United States and find out important geophysical information.

She's chosen points on and near the San Andreas Fault in California for a project she's working on at Patrick Henry High School. Miss Judd hopes to find a relationship between the severity of earthquakes and the force of gravity at specific points.

She has Judy Upchurch to thank for having the equipment and CDs to do her project.

Miss Upchurch, science lead teacher specialist for Hanover County and an earth-science teacher at Patrick Henry, was one of 20 teachers chosen from across the nation to participate in a workshop held last summer in Reston. She also was one of two area teachers to attend the conference. Jo Ann Mulvany, a teacher at Mills E. Godwin High School in Henrico County, also was there.

In addition to getting to meet with scientists, the teachers were given a computer and several CDs to use at their schools. The equipment is not actually

theirs, but if they move to a different school, the equipment goes with them, Mrs. Mulvany said.

The teachers met with scientists to develop a curriculum using compact discs. The CDs contain data gathered by scientists from a variety of fields. The workshop was sponsored by the U. S. Geological Survey, the National Aeronautics and Space Administration, the National Oceanic and Atmospheric Administration and the Smithsonian Institution.

The project to put real data in the hands of teachers is called JEDI, short for Joint Educational Initiative. And Jedi knights were an all-but-van-

ished order of warriors in the "Star Wars" movies.

Mrs. Mulvany intends to use the computer and CDs in her classes next semester. The use of the scientific data marks an important improvement in how students learn about science, she said.

Rather than reading about scientific principles in a textbook, students can come up with ways to probe what they think might be true. With the raw data on the CDs, they have everything they need to test their theories and find answers.

"It lets kids do science, and that's what it's all

about," Mrs. Mulvany said.

Miss Judd, a 16-year-old senior, is the first student in Hanover to use the equipment. Performing scientific research is one requirement of her advanced chemistry class, she said.

"My uncle is infamous for asking, 'What is gravity?'" Miss Judd explained. She hopes to have a more complete answer for her uncle, Drew Koontz of Ashland, by the time her complete project is due in January.

One afternoon last week, she sat at the computer and displayed a section of California. The screen showed the elevation of the land,

longitude and latitude lines and black dots representing earthquakes of a certain magnitude. When she positioned a cross-hair cursor over a dot, information on its precise elevation and gravity measurements appeared.

She'll chart the earthquake magnitude and gravity measurements for the last 20 or more years to see if there is a relationship between the two.

Miss Judd's sister, Lisa, a ninth-grader, plans to use the computer and CDs to see if there's a relationship between heat flow inside the Earth and occurrences of earthquakes. Another ninth-grader, Josh Loving, will study possible causes of

holes in the ozone layer.

The data on the CDs is real and the students could possibly make an important discovery, Miss Upchurch said. A scientist using some of the same CDs discovered a new satellite hidden in the rings around one of the outer planets earlier this year, she said.

There's information and images from the Voyager mission through the outer planets, images of the Antarctic ice mass, data on ozone readings from all over the Earth and much more, she said.

"I can't wait to get going and get more kids involved in the classroom."

Henrico/Hanover Plus, a community news section of the Richmond (Va.) Times-Dispatch and the Richmond News Leader, December 12/13/1990

THANKS TO:

Carol Peters
Maggie Nowakowska
Debbie Kittle
Lin Ward and
Chris Graham for
clippings thistime.

Yes, Virginia, there is a Saddam Hussein, just as surely as there was an Adolf Hitler, a Joseph Stalin, a Genghis Khan or even a Darth Vader...



LA TIMES

MONTGOMERY COUNTY JOURNAL

"STAR WARS" NEWS: Those of you who have tried to buy one of the three movies in the "Star Wars" trilogy have been frustrated for the past two years, unless you got lucky and found a copy on a video store shelf. The films have been unavailable to retailers since 1988.

But in October CBS/Fox Home Video will make the films available again, this time at reduced prices. The three tapes can be purchased as a set for \$59.95 or individually at \$19.95.

In case you have forgotten, the three films are "Star Wars," "The Empire Strikes Back" and "Return of the Jedi." Also available is "From Star Wars to Jedi: The Making of a Saga," a documentary on the production of the films. It will sell for \$9.95.



The trilogy lives on: All three of the "Star Wars" films following the adventures of Luke (Mark Hamill), Princess Leia (Carrie Fisher), Chewbacca and Han Solo (Harrison Ford) will be available for \$59.95 (the set) in October.

FROM **LOOKING**
OUT: "I'm looking at myself as a film person, not a low-budget satire or journalism."

That's the case with other projects which he and his cousin/writing partner **Eric Johnson** have in the works are part of the former Luke Skywalker's effort to put fresh life into his career.

"I could use some better luck in choosing films," admits the actor, whose last three big-screen ventures haven't helped him regain his status as a major star. Hamill's futuristic "Slipstream" of 1989 was seen theatrically abroad, but only made video release in the United States. His "Midnight Ride," with Cannon Films should be out by now, he says — but doesn't know if it will ever come off the shelf. Hamill completed Vidmark's "Black Magic Woman" last summer, and has heard that it's getting its European release within a few months, but has heard nothing

about a US unveiling.

Hamill will be getting fresh exposure via a special guesting on the Feb. 7 segment of "Flash," and with a role in ABC's upcoming "Earth Angel" telefilm.

He says, "I'm realistic. I know I'm not burning down the box-office marquees. But I'm a good actor and I feel like my time will come again."



Hamill: Luke needs a boost.

LA TIMES

MOVIES

Spielberg Scammed: An aspiring actor was scheduled to be arraigned Tuesday on charges that he ran up a \$7,500 tab for champagne, gourmet dinners and limousine rides and had the bills sent to Steven Spielberg. David Bojorquez, 29, faces eight counts of felony grand theft for allegedly telling various merchants that he worked for the movie director and producer and that Spielberg's company, Amblin Entertainment, would pay the bills. When those bills came to the company, employees contacted police, who arrested Bojorquez last Friday.



Williams

Cast in Stone: Sid Grauman used to invite movie stars to put their signatures and hand and footprints in cement squares outside his Chinese Theater in Hollywood. Now the owners of the three-theater Baldwin Hills Entertainment Complex are continuing the tradition. On Saturday at 1 p.m., they are staging a second annual "Path to Success" celebration, during which Billy Dee Williams, Marla Gibbs, Madge Sinclair and Beah Richards will receive engraved brass stars and will put their names and feet in cement blocks on the theater plaza, at 3741 S. La Brea Ave. The actors will join Louis Gossett Jr., Pam Grier and the late Marvin Gaye, who received commemorative blocks last year.

LA TIMES

Postcards From the Tube: Carrie Fisher, who chronicled the bellicose relationship of a mother and daughter in the novel



Fisher

"Postcards From the Edge," is producing a comedy television series starring her mother, Debbie Reynolds. Fisher will produce the still-untitled series through her own production company, Debbie Reynolds will star as a grandmother involved in the lives of her daughter and granddaughter. Janis Hirsch, who co-produced "Anything but Love," will be executive producer. CBS has committed to buying at least six shows. "Postcards From the Edge" was published in 1987. Fisher, who starred in the "Star Wars" trilogy, also wrote the screenplay for the 1990 film, which starred Meryl Streep as a drug-addicted actress and Shirley MacLaine as her alcoholic mother.

LA TIMES

DOUBLING THE PLEASURE: Carrie Fisher and Bridget Fonda are from the one-for-me and one-for-you school of shopping. They were spotted in Prada, a Beverly Hills boutique, where Fisher bought a handbag for her mom, Debbie Reynolds, as well as one for herself. Fonda shopped for her dad, Peter, picking out a black travel bag; she also bought a black cashmere shawl.

NATIONAL INQUIRER

★ ★ ★ **George Lucas' two daugh-**

ters came home sobbing to the "Star Wars" director that they'd found their cat mashed flat by a car — so he rushed to a pet shop and bought a look-alike to ease their heartbreak. But next a.m. what came meowing at the door but the girls' ORIGINAL cat! Turned out the flattened feline was someone else's.

Q Harrison Ford recently won libel damages in five figures when an English magazine admitted it had published lies about him. What lies were printed?—V.L., Santa Barbara, Calif.

A That Ford "behaved in an inconsiderate and arrogant manner on the set of 'Indiana Jones and the Last Crusade,'" that "Ford's cowardice on the set was regarded with contempt by the stunt men," that Ford was a wimp and that his current marriage was experiencing stormy seas. The publication admitted in court that there was no truth in any of these allegations about the actor, agreed to pay damages and legal costs.



Don't call him "wimp": Ford with Alison Doody in *Crusade*

LA TIMES 11-1-90

Lucas Victory: A Canadian judge has ruled in favor of George Lucas in a lawsuit over the film "Return of the Jedi," saying the filmmaker and creator of the "Star Wars" trilogy did not infringe upon the copyright of a script by a Canadian writer. The ruling, made Friday, comes after five years of litigation over the origin of the Ewok characters that appeared in "The Return of the Jedi," the third film in the trilogy. Canadian Federal Court Judge W. Andrew MacKay ruled against plaintiff Dean Preston, who charged that Lucas had appropriated the fuzzy animal-like characters from his script "Space Pets," which he submitted to 20th Century Fox in 1978.

LA TIMES 9-29-90

Call Him a Coward? No Way! Actor Harrison Ford, who played the tough-guy hero in the Indiana Jones films, accepted substantial undisclosed libel damages Thursday from a British newspaper which alleged he was a coward. Ford's lawyer, Michael Skrein, told a London court that the News of the World published an article in December, 1988, that alleged Ford behaved in an inconsiderate and arrogant manner on the set of "Indiana Jones and the Last Crusade," and contemptuous stunt men regarded him as a coward. The Sunday newspaper also accused Ford of causing a serious accident in which people were injured.



Ford

A real Flash in the pan

Mark Hamill really has his heart in his Feb. 7 guest stint as The Trickster supervillain on CBS's *The Flash*. The "Star Wars" hero has been a comic-book collector for 20 years (he recently sold, along with two partners, an \$80,000 Detective Comics issue No. 27, which introduced Batman), and *The Flash* is one of his favorites. So when the series debuted, Hamill's agents looked into prospects of his playing The Trickster—a psychopathic criminal who takes on multiple personalities and disguises. It was a no-go for months, then Hamill (above, right) got word that *The Flash* creative team of Danny Bilson and Paul De Meo wanted to meet with him. "I thought I was going to have to pitch them



Amory/Hanna Ltd.

on using the character," he says, "so I went to comic-book stores and found every story that involved him." He also wrote four Trickster storylines to take to the meeting. It turned out the producers "not only already had a script for The Trickster—they had a shooting date and were offering me the job," he says. "I tried to keep a poker face... I'm supposed to be an adult, after all. But inside I was going, 'I get a Trickster-mobile!' " And, finally, "I'm the one who gets to do those great supervillain lines. In 'Star Wars,' Shakespearean actors did wonderful lines about plans for invasions, and thwarting opponents — while I was saying, 'Golly! They're following us!' "

DESERT SUN (Ca.) 12-29-90

FROM THE INSIDE LOOKING OUT: George Lucas is in the midst of rewriting his "Red Tails" big-screen project — about the Tuskegee Army, the first black air squadron in World War II — for Thomas Carter to direct.

TOUGH DUTY: The natives at

SPECIAL NOTICE

THE CORELLIAN ARCHIVES HAS JUST BEEN INFORMED IT HAS BEEN NOMINATED TO JOIN THE RESEARCH LIBRARIES INTERESTED IN FANDOM. WE WOULD BE IN THE 1991 LISTING ALONG WITH SUCH LIBRARIES AS THE LIBRARY OF CONGRESS, THE SMITHSONIAN LIBRARY, THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES, THE WALT DISNEY ARCHIVES, 3 CALIFORNIA UNIVERSATY AND SEVERAL OTHER STATE AND INTERNATIONAL LIBRARIES.

IN THE FUTURE THE LIBRARY WILL HAVE 2 FUNCTIONS. THE CIRCULATION OF FAN ZINES IN THE LENDING LIBRARY, AND A RESEARCH SECTION THAT WILL BE BY APPOINTMENT ONLY, AND WILL COVER OTHER MATERIAL AS WELL. EDITORS AND AUTHORS ARE MOST URGENTLY ASKED TO CONTRIBUTE TO THIS SECTION, AS BACK UP SAFETY STORAGE, AND SPECIAL INFORMATION REVIEW.

WE ARE ON OUR WAY TO A NATIONAL FAN ZINE LIBRARY!!!!

DALLAS MORNING NEWS

STAR POWER: Kevin Costner, Lloyd Bridges, Goldie Hawn, Harrison Ford and Jane Fonda are among the Hollywood stars pumping money into the sweeping "Big Green" environmental initiative on California's November ballot. Proposition 128 would phase out the use of pesticides known to cause cancer, eliminate use of gases that damage the ozone layer and forbid the cutting of old redwoods. Opponents say it would fail to clean the environment while driving up food and energy costs.

Out-of-this-world radio waits for call from E.T.

The Associated Press

The search for alien civilizations in space expanded to cover the entire sky as a new radio receiver started running in Argentina on Friday, the anniversary of Columbus' discovery of the new world.

"Today represents the opening up of half of the universe to the search by the human species for extraterrestrial intelligence," said astronomer Carl Sagan, president of the Planetary Society.

The Pasadena-based Planetary Society, which advocates space exploration, financed the supercomputer-controlled radio receiver and signal analyzer with \$150,000 raised from its 125,000 members in more than 100 nations.

The 8.4-million-channel receiver, about the size of two large refrigerators, is called

Megachannel Extraterrestrial Assay II, or META II. It is located at Argentina's Institute of Radioastronomy, 30 miles southeast of Buenos Aires.

More than 50 limited searches — virtually all of them from the Northern Hemisphere — have been conducted since the 1960s. Nothing has been heard so far.

The META receivers listen to radio frequencies around what scientists call the "water hole." They are frequencies emitted naturally by the breakdown products of water: hydrogen, the most abundant element in the universe, and hydroxyl, made of one oxygen and one hydrogen atom. Water has one oxygen and two hydrogen atoms.

Astronomers believe that like animals gathering to drink, intelligent aliens would pick the "water hole" as a way to contact other civilizations.

DALLAS MORNING NEWS 3-12-91

s e q u e l



Nichelle Nichols is to return in "Star Trek VI."

BEAM THEM UP AGAIN: A few more details are emerging about the new Star Trek movie. It will be titled "Star Trek VI: The Undiscovered Country" and it starts filming this month with all the original stars: Leonard Nimoy, William Shatner, DeForest Kelly, James Doohan, Walter Koenig, Nichelle Nichols and George Takei. Everyone's being very secretive about the script. But it contains Alaska footage and is designed to tie in with "Star Trek: The Next Generation," the syndicated television show.

INSIDER

Soaps

By Michael Logan

Big-screen comedy spoofs soaps

Now we know why *All My Children*'s Susan Lucci (Erica) never wins a Best Actress Emmy. Because Celeste Talbert has eight! As played by Sally Field in the upcoming feature-film comedy "Soapdish," Celeste is the queen of daytime—yet she's so desperate for attention she hangs out at shopping malls. Costarring are Kevin Kline, as an actor whose character got decapitated but returned to the show anyway, Robert Downey Jr., as a sleazebag producer, Whoopi Goldberg (below), as a head writer who keeps getting re-written, Carrie Fisher

(right), as an oversexed casting director, and Garry Marshall, as a programming executive who will try *anything* for an extra Nielsen point.

Real-life soap stars Finola Hughes (Anna on ABC's *General Hospital*) and Stephen Nichols (formerly Patch on NBC's *Days of Our Lives*) will appear in cameos to add authenticity. And it's a good thing. The lead characters in this movie bear no resemblance to any soap folk we know. And if you believe that, we have some real estate in the Everglades...



E.J. Camp/Outline

COSMOPOLITAN 10-90

Carrie Fisher on adapting Postcards

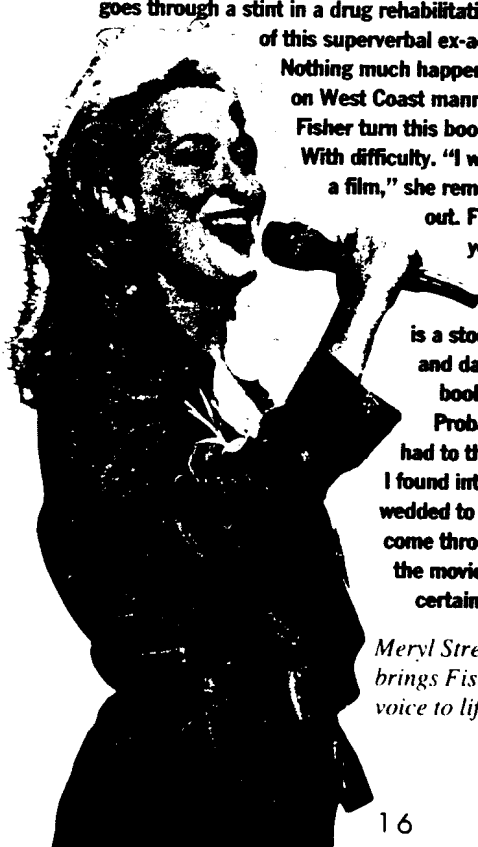
CARRIE FISHER'S FIRST NOVEL, *POSTCARDS FROM THE EDGE*, WON US OVER with her smart-ass voice. "Maybe I shouldn't have given the guy who pumped my stomach my phone number, but who cares?" is how it begins. The protagonist goes through a stint in a drug rehabilitation clinic, then the rest of the book is vignettes of this superverbally ex-addict suffering the vagaries of Hollywood.

Nothing much happens. It's Fisher's deft wordplay and deadpan take on West Coast manners that keep the pages turning. So how did Fisher turn this book—more about attitude than plot—into a movie? With difficulty. "I went through about six drafts before it resembled a film," she remembers. "We basically had to throw the book

out. Film has its own laws. If a studio is going to finance your movie, you have to develop a story that's in conventional screenplay terms—with three acts and a conflict that's resolved." The result is a story about an ongoing struggle between a mother and daughter—something that's not a part of the book. Are people who loved the book disappointed? Probably, says Fisher. "I was disappointed that I had to throw out so much of the drug clinic ravings, which I found interesting. But at a certain point you can't be wedded to anything you've written." The essential Fisher does come through in the dialogue. "They could barely score the movie, everyone's talking so much," she says. "At a certain point, we contemplated doing a voice-over.

Meryl Streep brings Fisher's voice to life.

But a voice-over is typically someone looking back on a situation with perspective. With wisdom. The character in *Postcards* didn't have either."



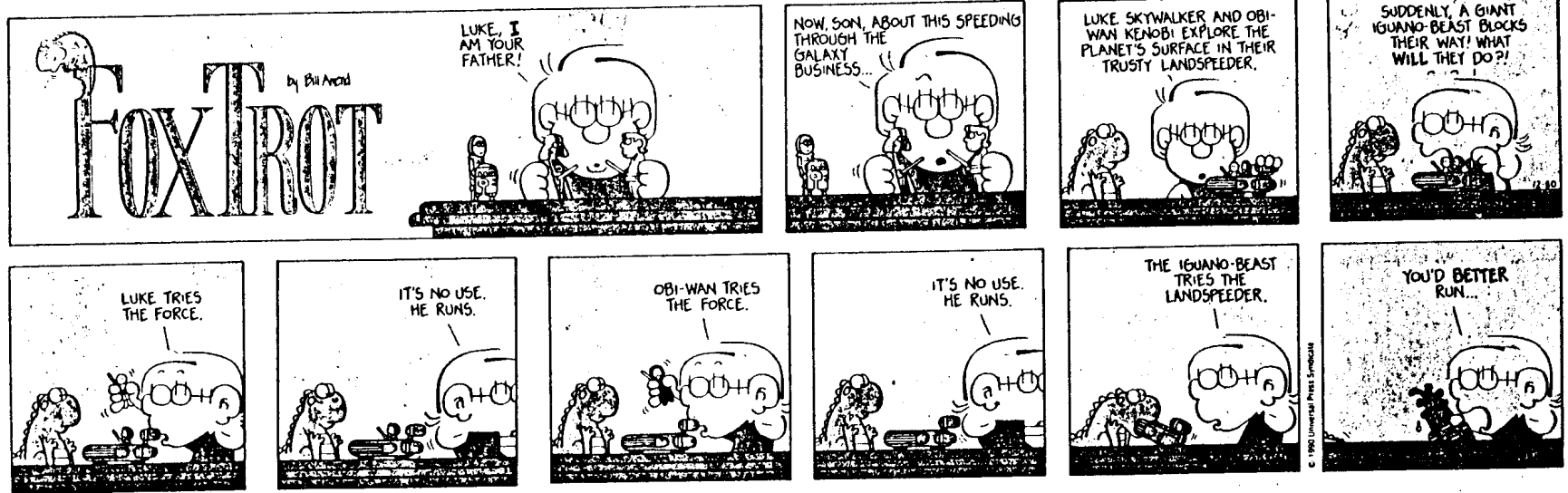
STAR WARS

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ROBOTMAN



In the endless quest for new television ideas, film-maker George Lucas has pirated a computer game and turned it into a TV series.

The new comedy show "Maniac Mansion" from Lucasfilm Ltd. Television is user-friendly (just log on your TV set and punch in The Family Channel). It's based on the computer game "Maniac Mansion" from Lucasfilm Ltd. Games. And next month "Maniac Mansion" will become a game from Nintendo.

"It all sounded a little sketchy to me at first," admitted executive producer Eugene Levy, best known for his work with the Canadian-based "SCTV" comedy series.

But, despite its genesis as a commercial venture to cash in on a computer game, "Maniac Mansion" is a strikingly uncommercial TV series. It's a stylized, sharp-edged comedy that's a bit like David Lynch on helium. The series avoids the standard sitcom laugh track and relies on the droll humor of its mostly "SCTV" cast for laughs.

"You can't ask for a title that screams more wacky and zany than 'Maniac Mansion.' So we took the series in the opposite direction," Levy explained.

In the series, Joe Flaherty stars as Dr. Fred Edison, a well-intentioned third-generation inventor who lives with his wife (Deborah Theaker) and quirky family in a Frank Lloyd Wright-style home, where he fiddles with the powers of a meteor buried under his basement laboratory. Flaherty's misguided experiments have left his 4-year-old son (George Buza) a hulking 250-pound brute and Uncle Harry (John Hemphill) a genetically altered, wisecracking housefly.

"I made a decision before doing this show that I was going to try and avoid doing stuff that's commercial," Flaherty said, "because when you fall on your face doing that, it's just plain embarrassing, and there's nothing to save your rear. I'd rather do something you can get behind, so if it flops you were at least trying. It's not like, 'Well, gee, it was a great idea. Suzanne Somers was the mother and I, I . . .'"

The award-winning "Maniac Mansion" computer game that launched the TV show was de-



Joe Flaherty is inventor Dr. Fred Edison in "Maniac Mansion," a new comedy based on a computer game on Family Channel, Friday, 7 p.m.

The First Floppy-Disk Sitcom

George Lucas and 'SCTV' Alums Turn a Computer Game Into a Comedy for Family Channel

BY DANIEL CERONE
Times Staff Writer

scribed by one reviewer as a "cross between 'The Rocky Horror Picture Show' and 'The Addams Family.'" The game asks all good users to come to the aid of a pretty cheerleader who is at risk of having her "pretty brains sucked out" by a lunatic scientist holding her captive in his Victorian mansion, where weird things started happening after it was struck by a meteorite.

"It was never the intention that the game would be spun off into anything," co-executive producer Barry Jossen of Lucasfilm Ltd. Television said. "But we felt there were certain elements of the game that could be turned into a television series."

Levy, recruited by Lucasfilm and The Family Channel for his comedic talent, didn't completely agree. Still, he was inter-

ested in "Maniac Mansion" because it was shooting near his home in Toronto and he had about five months to kill before starting a film project with another "SCTV" alum, John Candy, this fall.

"The original treatment for the show was based on the look of the packaging of the computer game, which is a kind of Gothic, horror-monster mansion," Levy said. "I inquired as to how locked in we were to the original [show] bible, and they said, 'Look, you can do what you want.' That creative carte blanche is the reason I agreed to do the show."

All Levy and his "SCTV" team proposed to retain from the computer game was the title, the meteor and a gentler Dr. Fred. Lucas, who flew to Toronto for an early brainstorming session, stood behind Levy.

"Eugene Levy was responsible for creating the style of the show," said Lucas, who has maintained a hands-off approach on the series. "So when he asked me what I wanted, I said I want 'Maniac Mansion' to be as 'out there' as possible When people are flipping the channels, I want the show to feel so different that it makes them stop and take notice."

"That's something I really

took to heart," Levy confirmed.

There was still one catch, however. The Family Channel, formerly called the Christian Broadcasting Network, maintains a wholesome approach to programming. "Maniac Mansion" had to conform to standards and practices that forbid the promotion of such typical comedy targets as smoking, drinking, drugs and divorce.

"We didn't have a problem with that," Levy said. "I have kids myself and know what they can and can't watch. I wanted a show kids would gravitate toward in a big way without pandering to them, and parents would like for their own reasons."

"Maniac Mansion" is the boldest of a trio of new series—including the sitcom "Big Brother Jake" and the adventure series "The Return of the Black Stallion"—that marks The Family Channel's strongest effort yet in original programming. The cable network feels weekly series attract regular viewers, especially a George Lucas series based on a popular computer game.

"It's very much part of our strategy to develop shows that have promotable elements," said original programs vice president Terry Botwick. "We live in a multichannel environment. Any edge that we can get in having people notice and sample us is very important."

The cast and crew of "Maniac Mansion" are hoping people will like, or even understand, what they're trying to do. "We did references on 'SCTV' that were sort of arcane or outdated," Flaherty said. "I just did a ['Maniac Mansion'] episode where I was trying to wake up my son as the sandman, and I was doing it as comedian Jackie Leonard."

He started talking in a gruff voice. "I'd like to say, so they chose me to put you to sleep, but personally I don't think I'm the right person because my act is far too interesting. I'm dying here. Just yell when you like one of these jokes." Flaherty broke character and laughed. "I don't know if they'll even get it."

"Maniac Mansion" airs Fridays 7-7:30 p.m. and repeats Sundays 6-6:30 p.m., and Mondays 6:30-7 p.m. and 11-11:30 p.m. on The Family Channel (cable).

L. A. Times

If all actors let their "star" persona limit them, we would have missed out on great performances such as Harrison Ford's in "Witness" and Mary Tyler Moore's in "Ordinary People."

When star actors are discouraged from taking risks, many unfortunately resort to roles that are far beneath them.

What if all artists' careers were controlled by their fame? Picasso would have stayed in his blue period and the Beatles would have been fun-lovin' mop-tops who never gave us "Sgt. Pepper's Lonely Hearts Club Band."

Incidentally, I'm sorry I never got to see Bogie as Macbeth.

MOLLY RINGWALD
Los Angeles

PEOPLE



"It seems all we make lately are spin-offs from movies!"

L.A. Times

Quibbles & Bits

... Special effects get hairier and hairier: Sources tell us that state-of-the-art Industrial Light & Magic has developed a traveling matte process that creates the illusion of hair to cover actors' bald spots. ILM isn't commenting.

TKTS for THX

How to keep up with the Indiana Joneses

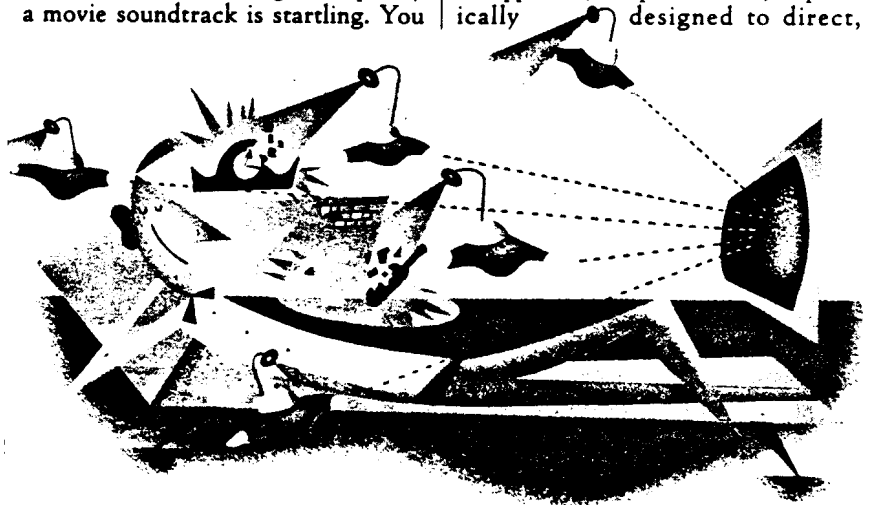
ONE OF THE FIRST THINGS you notice in the room is the hat tree. On its limbs are a familiar brown fedora, a leather jacket and a bullwhip. This is where Indiana Jones lives - in the home-entertainment room at Lucasfilm's sprawling Skywalker Ranch, in the hills of Marin County, north of San Francisco.

Your hosts are about to demonstrate how Lucasfilm's latest technological coup - the Home THX Audio System - can re-create in a small room precisely the same sounds heard by film editors. You settle in a soft leather sofa, facing a large projection screen. Your hosts turn on the laser-disc player, and you brace yourself.

The sensation of being enveloped by a movie soundtrack is startling. You

studio. The new Home THX Audio System does the same thing - which is principally what distinguishes it from other high-end surround-sound home systems now on the market.

Augmenting Dolby Surround technology, THX can put any entertainment room in the same league with the top 500 movie theaters in the country. Of course, it is a bit expensive - about \$16,000 will do the trick. For that, videophiles get six loudspeakers (three front and two side, or "surround," speakers and one subwoofer), three amplifiers, the THX controller unit and - what the hell - a large-screen, rear-projection television monitor. The surround speakers radiate sound front and back to enhance space perception. All the apparatus, except the screen, is specifically designed to direct,



duck when Luke Skywalker ducks, then you hear the sizzling swath of a light saber pass over your head. When a tank fires at Indy, you feel the force of its recoil on one side of the room and the impact of its explosion on the other - the sofa itself shakes. Dialogue follows the actors and actresses across the screen, bullets whiz past your ears, and the sound of the breeze actually swirls through the room.

The release of a number of Dolby-stereo feature films in 1976, followed by the tremendous success of George Lucas's *Star Wars* in 1977, first drew attention to the possibilities of realistic motion-picture sound. Since then, moviegoers have developed a taste for theaters with sound systems as sophisticated as the soundtracks they play.

Not surprisingly, the whiz kids at Lucasfilm developed a theater design and electronic system called THX to re-create for theater audiences what is heard by the sound editor in the movie

bounce, diffuse and vibrate sound according to THX specs.

No matter where the viewer is in the room, the sound is balanced; high and low frequencies are separated and directed to the appropriate amplifiers and speakers. The direct sound from the front speakers is matched to the deflected sounds of the surround speakers. THX improves surround sound by adding a center channel for a real, not illusory, fifth speaker. In addition to contributing to better channel separation, clear movement of sounds between the speakers and better noise reduction, the systems' center channel directs attention to dialogue on the screen.

Oh, yes - hit a button and the Home THX Audio System becomes an audiophile-quality stereo rig.

Lucasfilm licenses THX technology to the manufacturers Lexicon, Matsushita and Snell Acoustics, which are now beginning to deliver the system to dealers across the country. - MARK HAZARD OSMUN

ROLLING STONE 1-10-91

MARK HAMILL

WHO: MARK HAMILL
What: Kent Murray, *"General Hospital"*
When: 1972-73

The Story: The boyish Hamill, etched forever in everything from films to dolls as the indomitable Luke Skywalker of *Star Wars* fame, found his mega success only a few short years after a rather uninspired nine months' (51 episodes, to be exact) as heroine Jessie's teen nephewward. Brought in on the cusp of the roller coaster soap's fame, Hamill, and his soap sister, "Carol," were introduced to attract a younger viewing audience. Unfortunately, the only thing this soap gambit did was to attract the young couple to each other. Although the soap took a

FROM SOAPERSTAR TO SUPERSTAR

By Marnie Winston-Macauley



Mark Hamill went on to fame as Luke Skywalker in *Star Wars*.



Prior to his movie success, Hamill, shown here with then-*GH* co-star Sharon DeBord (ex-Sharon Pinkham, R.N.), briefly toiled in soapland.

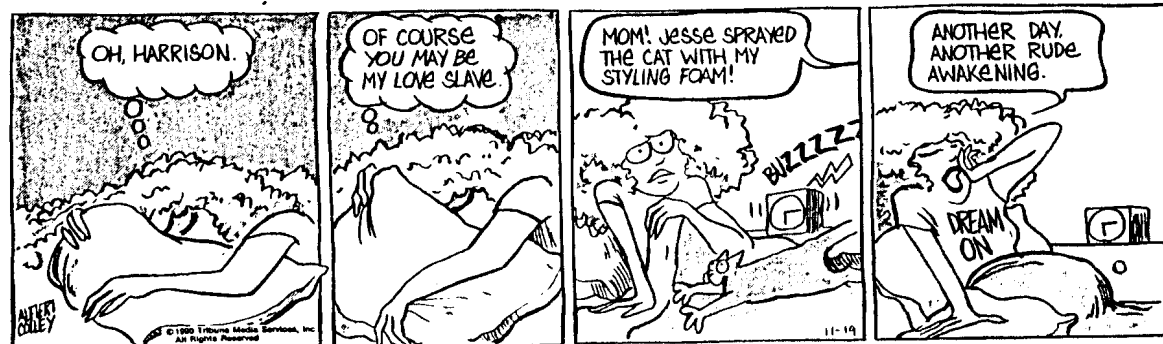
temporary nosedive, Hamill's young co-star, Anne Wyndham, became the future star's first love. Fortunately, both the soap and the young actor (who once had the honor of being fired from jobs as a copy boy and a hamburger slinger), skyrocketed to

near meteoric (literally) heights in the late '70s. However, his early television and soap days fail to raise fond memories for the California-born son of a naval officer. "Doing soaps is like acting in a giant vat of Vaseline. The material is absurd, but

where else does an actor really work out now?" he once said. Hamill also admitted feeling guilty working in TV, "working in things I wouldn't watch in a million years." No wonder the hunk is affectionately known to friends as "motor-mouth!" ★

SOAP OPERA WEEKLY 39

SUBURBAN COWGIRLS By Janet Alfieri and Ed Colley





THE FORCE ON AIR

available from Italy

This is the script of the SW radio shows by Brian Daley, copied in English by Italian SW fans. The 250 page issue contains the text in both English and Italian.

Color cover. Inner art: 13 pictures by Sara Ferluga. Transcriptions and translations by Doris Bosa, Fiorenzo Delle Rupi and Giulia Garbin.

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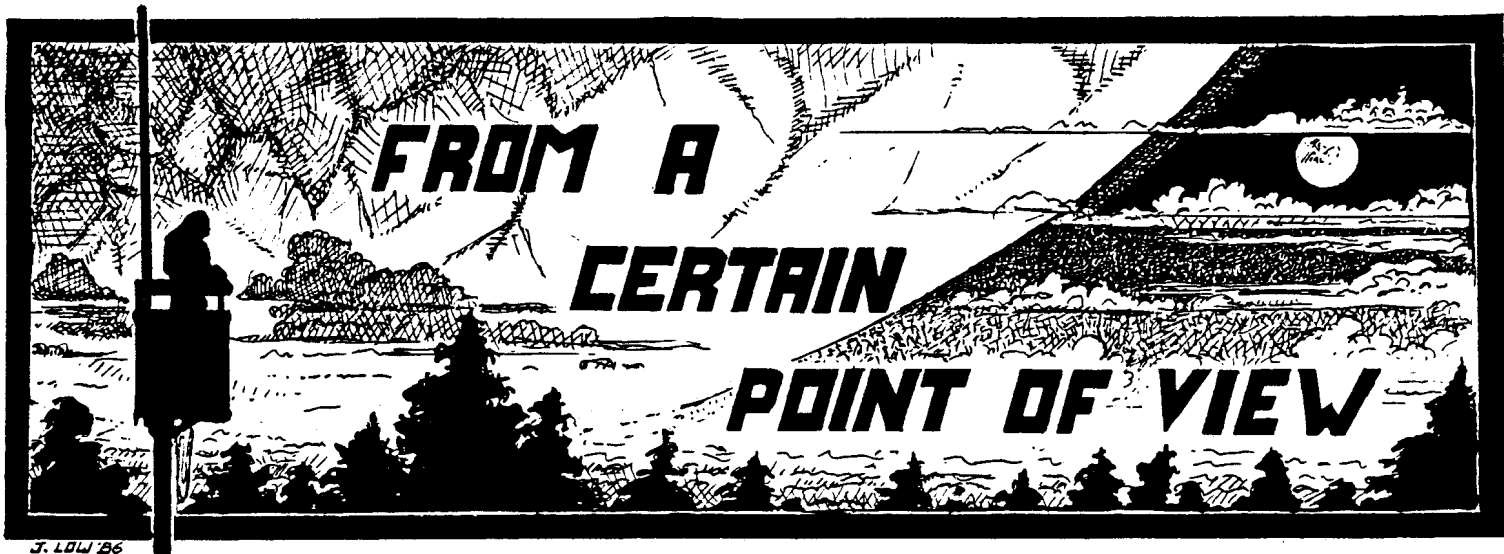
Fiorenzo Delle Rupi

via XX Settembre 96

06100 Perugia

Italy

This is a fan publication.



Z. P. Florian
6214 Waterway
Falls Church, VA 22044

December 6, 1990

Hi, there! I could not agree more with Cheree about coming up with unusual stories and "what if" ideas. I challenge all writers to explore the following possibilities:

1. What if Luke does not take his saber into the tree? (Fiorenzo's idea)
2. What if Luke gets home (in ANH) in time?
3. What if Vader gets there first to the weather vane?
4. What if Han does not get the shields down in time?
5. What if Luke obeys Yoda and does not go to Bespin? When and how would he learn then who Daddy really was?
6. What if Chewie manages to choke Lando to death in the hallway?
7. What if Uncle Owen really gets Artoo's memory erased?
8. Why was Vader so surprised that Kenobi left no corpse?
9. Why did no one ever know Vader's real name? Was it such a big secret at court?
10. Why did it take six months to start rescuing Han (aside from Luke agonizing about his fate)?
11. Why was Yoda on Dagobah and Kenobi on Tatooine instead of out there where the action was?
12. Why would Kenobi target Vader and not the Emperor? What's the use of Luke killing Vader?

I don't think that it's true that no one has picked up Pat and Jacqueline's gauntlet. I am sure I did, but it takes a few years for the new stories to get into the zines. Zine editors, with a few exceptions, aren't too encouraging to writers. Many of them do not answer queries and do not acknowledge material sent to them. (I am not talking about Cheree or Lisa!) I'd love to get even a rejection slip, or something like "I hated your stuff, besides XY had a better one on the same idea two years ago." Writers desperately need feedback, even harsh criticism! I have sent stuff to almost every zine in SW, and seven of them never even bothered to answer! I wonder if other writers have the same problem. If yes, let's team up and do something with those leftover stories! Let's make a new zine, guys! I can type and do camera-ready pages, if someone is able to handle the printing. ((Ed: Bravo!! Yes!! A zine doesn't have to be a phonebook sized megazine with color covers and sixteen foldouts! If you can type, xerox and staple, you can do a zine! Let's get humming out there!))

I had great pleasure reading all those bright and interesting letters in the last SE. I think the language question was well explored! I loved the idea of Jabba using 3PO as a status symbol. But with 6 million forms of communications, one would really need it!

Fiorenzo Delle Rupi: Thanks for the totally undeserved compliment! And the excellent ideas on the "what if" stories. The Emperor sent the guards away because he did not want any court gossip started on how he turned Luke to the Dark Side.

Ming Wathne: I do want a summer resort on

Hoth, but I am no sucker! I wanna see the floor plans first!

Sarah Cohen: Fine idea about Yoda speaking an older dialect. I am sure, too, that Jedi can pick up language faster, by mental connections.

Maggie Nowakowska: Okay, so you think Vader is sexy because he is sooo powerful? Bah! He is sexy because he is a loner, a sensitive soul imprisoned in a black armor; a poor sick baby who needs life support; an intelligent, thinking man among a bunch of military idiots; a farsighted politician, who really wants to get rid of the wicked Emperor and make this Galaxy a kinder, gentler place, and besides, he is such a good father! So there. Seriously, on Anakin's background, what if he were the seventh son of a Lord Skywalker and had to join the military because the wealth went to the firstborn? Many a young aristocrat made such a choice. This would explain his rank, as well as his job as a pilot and a warrior. I am sure the Larses were no relations of Vader nor of Kenobi. IMO, Owen Lars was, at best, the gardener at the Jedi Academy and took in the baby at his wife's insistence.

Matthew Whitney: Jabba knows about Jedi, because he was fighting the Jedi way back when. He says to Luke, "I was killing your kind when being a Jedi still meant something." IMO, Vader helped defeat the Jedi by hiring the immune Huttese slugs to "hunt down and kill" the Knights.

Tim Blaes: Sure, I'll tell the kids that drug dealers work for Jabba! Like Han, their favorite smuggler?

Marti Schuller: What filmmaking error? The manacles melted because they were made of carbonite, same as the "coffin". (But what happened to the vest Han was not wearing, except for the split second he said "I know"?)

I hope your troubles are over. I sent you all the vibes I could.

Pat Nussman: Hear ye! Hear ye! I want to know all about the Alliance's budget, supplies and such. I want to read stories about different characters. For example, one of my favorite stories is Karen Osman's, about a cloned trooper who really likes his nice boss, Darth Vader. Do not hide SW stories in your drawers. Between you and me, we might have enough stuff to fill a whole zine. What do you

say?

Tina Bentrup: Welcome to the real world! Write more! Ask questions! We need new voices! Turn to Ming's library to get tons of zines!

Catherine Churko: Thanks for the compliment on the Han sketch. Yeah, Luke does have high suffering value. And yes, this world is very imperfect. I work in DC, live in Virginia, and get large doses of it.

Well, this is it for now. Clear skies to all of you!

CARBON FREEZE

Debbie Kittle
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December 31, 1990

Well, here it is the last day of 1990 and this year has certainly flown by. I got a very nice belated Xmas present—4 inches of lovely white snow! A nice finish for the year except for the 60° temps two days later.

Anyone collecting the Indy plates? They're up to #5 and I find them very well done.

Z.P.: Good question re carbon freezing Luke. There would be no guarantees that Luke would've survived the process as Han did. It seemed to me that it would be risky with any person it might have been used with depending on health, strength, species, etc.

Vader might have wanted to keep Luke on "ice" for himself and then train him in private when he felt the time was right. The Emperor could've foreseen Luke's growth in strength and control and wished him contained until he was ready or until he had destroyed the rebellion. Putting Luke in binders was risky. DV didn't know how strong Luke was—never underestimate your opponent—though it seemed he did not think he had much by the surprise he showed. Escape was possible in binders and under guard, whereas carbon freeze was not (if one stayed in the chamber long enough) and DV wanted to be sure there was no chance of getting away though carbon freeze could've had disastrous

results on Luke's life and destiny.

Fiorenzo: Welcome to the pages of SE and it's never an "invasion" but an invitation.

I don't see Palpatine as the old evil, strunken man in the first trilogy. I agree—who would want someone like that to head the Empire? He would've been not so repulsive, maybe a nice-looking older man with a glint in his eyes that only hinted at what he had in store for his enemies and the Republic. I believe he did grow old and twisted due to the Dark Side.

The Emperor sent the Royal Guards out because he didn't want to inhibit Luke's moves. If he thought that they might gang up on him if things got out of hand, who knows how long he might have waited to strike?

I know Leia would've done anything to rescue Han. Even though it was pretty disgusting being Jabba's girl, she knew (or at least Luke did) that it was only for a short time.

Speaking of that particular time in ROTJ, why didn't Luke tell 3PO about the plan? He obviously explained it in complete detail to R2. Was he afraid 3PO would spill his "guts"? Complain too much, too loudly or for a long time even if he told the droid everything would be all right in the end? I think time was of the essence and "convincing" 3PO to do it would've taken forever.

I couldn't resist that challenge to check out ANH and you're right. That trooper does smack his head but good and one of the others (it's hard to tell since you can't see their lips move) says, "See to him." I think it might be the leader and does he have eyes in the back of his head because he didn't even turn around?

And watching the first movie again reminded me of something that bugged me ever since I saw it. 3PO (I think it's pick on 3PO day) obviously knew Princess Leia since he tells R2 in the beginning that they'll be no hope of escape for her this time. Yet, when Luke accidentally sees part of her hologram to OWK, 3PO hasn't the slightest idea who she is. He may not be able to recognize her but he should've been able to voice print or something. Did he really not know who she was or was he protecting her? He obviously didn't see the whole message as he had shut down prior to R2 showing it.

Sarah: You and I agree pretty much on the

language issue though you went into it in more detail, which I liked. That would make a good novel!

Maggie: Those thoughts of yours hold more than water. I found them quite fascinating and well put.

Tim: I still haven't caught BATMAN yet but am still trying. I enjoy the FLASH on TV. The special effects are great and the plots aren't too bad.

Marti: The carbonite didn't affect Han's clothes just the same as some acids/metals react with some things and not others. I like to wear sterling silver and, if left out in the air without being worn, it will react to the sulfur in the air and start to tarnish, yet that doesn't happen with gold. It's the only thing I could come up with to explain it and I hope it got across. I've been out of a chemistry class for 5+ years so I'm a little rusty. So, essentially, the carbonite "absorbed" the metal manacles and left his synthetic or plant fiber clothes alone.

We know what we would've seen if the carbonite had affected his clothes or should I say what we wouldn't have seen. The whole scene would be cut, we being told by L & L that they were glad Han was recovering after the rescue.

I think the 3rd trilogy should deal with the establishment of the new Republic and a major upheaval/catastrophe whether it's a new threat or fighting some Imp groupies or even history repeating itself and "they" try to stop it before it's too late.

I'd like to add a point re Leia and "the garbage". Her tone in ANH is very different than in TESB. I agree with you, Marti, in that she was referring to all of them/Rebels, yet in ANH she sounds condescending in regards to the Falcon: "You came in THAT?! You're braver than I thought."

She and Han had probably flown on several missions so she perhaps respected the ship and perhaps said it to tease him, to lighten the mood though he didn't rise to the bait.

My thoughts and well wishes to your family and hope that at this time they are well. I know how you feel about your father. Mine died of cancer 6 years ago (he was only 45) and now my 87 year old grandmother has it, too, in some of her lymph nodes, as well as a heart condition, but she refuses chemo. She's feeling

much better now that they removed a cancerous growth and is on heart medication and wants to enjoy what is left of her life and not be laid up in a hospital bed and be sick for a month.

Patricia: Please plead and beg your friends to send their stories in about created/minor characters. Sure, I love to read about the Big 3 but am interested in everyone's imagination in the SW universe. The handful of stories dealing with minors are well done.

I think a majority of the Rebels didn't mind that H, L and C got medals—their joint effort blew up the DS. This was a time for celebration and what better way than to bestow honor and gratitude for striking a blow to the Empire. I'm sure there were some grumbles. You can never please everyone.

Cheryl: I still haven't gotten any other dolls but congrats on the Obi-Wan purchase. I've only gotten a few more glasses and a few tiny figures at the large flea market. What I was planning on doing with the saber and pipe cleaner was put a very small hole in the center and shove one end in with some glue and let dry. I still haven't done it yet. I've got to find the time to do that. Let me know if it works for you.

Catherine: Living 30 minutes away from D.C. is not a very comforting thought. I go there as infrequently as possible—usually twice a year. Once to the Zoo and the other to go to my Expo Vet. tech meetings (they always hold it in one of the posh hotels smack in the middle of the city). It makes me uneasy.

Yes, as you read, my trip North was fantastic. Unfortunately, no aurora borealis since I went in June and the sun didn't really set. I found that very fantastic and it didn't bother me at all.

Our 1st stop was Anchorage and they were having a heat wave and shattering temps. Of course they were; I had arrived. It was very warm, 70-75°. So, for all you warm weather-ophiles, go to Alaska in June or July.

There were some places that were wonderfully cold, like Glacier Bay in Prince William Sound. It was in the low 30's, so those large glaciers and icebergs wouldn't melt. I saw no evidence of the oil spill that happened. The wildlife was abundant—bald eagles, terns, harbor seals, moose and, while at Denali Park, I

saw caribou, Dall sheep and grizzly bears—2 of which were quite close. Mt. McKinley did appear, but not very clearly.

I want to return some September when it's cold and to see the Northern Lights.

And speaking of Alaska, the first article in SE#27, "Raising Luke Skywalker", came from Alaska Airlines Magazine. Who got that? ((Ed: That one came from Maggie Nowakowska.)) Someone else hit the 49th state? I didn't fly on that airline or I'd have gotten that myself since it was in the correct month.

Now for a few comments:

The day I left Anchorage for home, across the street from my hotel room and later that day was going to be a convention with guest of honor Walter Koenig. That would've been a nice ending to the trip.

Well, I just saw a few weeks ago Wesley's last episode on ST:TNG. He's finally leaving. I must say I'm going to miss him. He's grown up and matured—much better than episode #1. This whole season has been good. We met Worf's parents and O'Brien gets a first name.

Something else that came to mind while watching ANH—if Han had shot out the controls to the bridge instead of Luke, how mad do you think Leia would've been? Probably very.

Here's wishing everyone a great New Year in 1991 and hoping there'll be some news on the SW films. Fly Casual!

LUKE'S FANTASIES

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January 16, 1991

Grumble, grumble... I should've renewed my subscription earlier, as I know I missed some good discussion, not to mention all notice of WOOKIEE COMMODE #7! That'll teach me!

Cheree: How about my story in which it is revealed that Han is a renegade Jedi and Chewie

is his mother; Jabba is Chewie's older brother; Lando is a distant Skywalker cousin; Ben is Anakin's dad and Mon Mothma is his mom, Yoda his grandpa, and C3PO and R2D2 are Palpatine's parents? Luke's six children, by the way (all daughters) are named: Benette, Yodi, Darthina, Ana Kin, Chewilla, and R2. No?

Did anyone else notice that in the article "Raising Luke Skywalker" (page 4) Han, once thought to be of Corellian origin, is now clearly shown to be Scandinavian — Hans Solo (not the first time I've seen this; see Lucasfilm F.C. #11, mug ad). His partner is, of course, "Chewy", a new brand of Wookiee candy.

Fiorenzo: I'd guess the Emperor sent the Royal guard out of the throne room to show Luke he is not a big enough threat to bother keeping his guards in the room.

Also, how far does "canon" extend for SW? Movies? Novels? Comics? Radio? Cartoons? TV specials? RPG? Opinions, anyone?

Ooo...Palpatine "growing" twisted from the Dark Side—what a neat idea! That brings up the question, was the Emperor turned from the Light Side, or was he always Dark? If he was turned, who turned him? And if not, can people/creatures be born Dark Side users (or Light, for that matter)?

Lisa: I may be the only one, but I agree that Leia is calling the Falcon garbage, and Han just doesn't catch it.

Maggie: Pic'n'Save had the Lucasfilm calendar for \$1.98; nice, isn't it?

If Ben had told Luke the truth about his father, would Luke have wanted to become a Jedi still?

I think Luke would want to kill Vader in order to keep his fantasy. With Vader dead, his image could live; Vader is an unpleasant reminder that Luke's fantasies are unfounded. He doesn't want to kill him because he needs to turn him, or there is no help for himself — as in the tree, where he kills Vader/Luke; he knows there is the Vader potential for the Dark Side within himself and he has to see his father overcome it. In the end, he does kill Vader and saves his father. (Vader dies because of Anakin's love for his son; Anakin is killed by the Emperor.)

Matthew: What are the "Ents of SW"? Also, I have a (cop-out) solution to Leia's senatorial election at a young age: what if Alderaan

have short (say 40-50 years) lifespans, so that Leia is actually middle-aged for her people?

All: I had believed that Obi-Wan was Kenobi's title, but if that's true, why was he called "General" in the Clone Wars? If he had led a Jedi group ("J Troop"), he would have used his Jedi title. Of course, he didn't necessarily lead Jedi, but it's food for thought.

Pat: I'd like to read your novels, too! I prefer a character I recognize in a story, but by no means does it have to be one of the "Big Three". I'm interested in the stories of "minor" characters like Wedge, Mon Mothma, etc., too.~

Lisa: Not only did I find out beforehand that Leia was Luke's sister, but when I actually saw ROTJ the first time, it was a nightmare experience. I stood in line for two hours outside in the rain, and 30 minutes into the movie, the power went out in the city, and we had to sit in the dark for 30 more minutes while the theater people decided whether or not to give out rain checks. During this time, a CREEP hit on me and tried to hold my hand, so I let the Dark Side flow and stuck my elbow in his chest. My friends and I then moved to the front row and watched the rest of the movie at the most surreal angle imaginable. It turned out to be my favorite in spite of it all, however!

Ming: Yes, Thank you for reopening the Corellian Archives! I didn't "discover" fanzines until 1988, so I'm enjoying catching up!

Catherine: Santa Ana is not a rich district and it makes me think that I would be afraid to go anywhere near the Mos Eisley cantina! Though if I knew Han were going to be there, I could probably find the courage!

Tina: ARGH. I can't read the words on Vader's panel, either, but my guess is they say "Lord Darthie in a can" or, perhaps, "Hunk Force-user inside". (!)

Z.P.: If you assume that carbon freezing would keep Luke's Force-presence from the Emperor, then you must, I believe, also assume that the Force can't reach him (if it can't go out, it can't come in), and this brings up another question: could Luke reach Han through carbon freeze? Furthermore, I like to think that Darth would feel "powerless" over the carbon frozen Luke if he could not feel his

presence in the Force. You must also assume that the Emperor could feel Luke in the Force, but I had thought one had to "know" (a vague term, I realize) a Force-user to recognize his particular presence in the Force; in other words, even if the Emperor could feel "presences" in the Force, he couldn't necessarily tell which belonged to whom. Also, if he can feel Luke, why couldn't he feel Yoda, and why couldn't Darth feel Ben before the Death Star? (Darth strikes me as the type to seek revenge if he knows where he can find it, but that's another issue altogether). Now, of course, I've just asked more questions instead of answering yours!

Z.P., et al: On the language question, with space travel as common/easy as it was, a common language would have been a necessity. A well-educated organic would learn his native language as well as the standard. This is the case both politically and historically on our planet, after all. As for the individual characters, Han and Chewie would understand a number of trade pidgins, which is also how Owen Lars communicated with the Jawas. These, of course, would not be learned in school, but through necessity.

Leia had the luxury of a translator droid and more than likely there were many such droids present at Senate meetings to clarify the intricacies and subtleties of political talk for those Senators less fluent in Standard. Still, Leia would have learned a variety of languages to ingratiate herself with political allies and potential allies in her travels as a Senator, but not necessarily to a degree of fluency, as that was what C3PO and his counterparts were for.

Translators, too, as Debbie mentions, are "power" both symbolically and practically; they give the "translatee" time to think of responses and cover up any less-prestigious accent or embarrassing grammar problems. Jabba was both showing off his riches and maintaining his status. (Technically, by the way, "translators" work with written material and "interpreters" with spoken.)

Yoda's speech is probably a mix between his race's native language and Standard, as he likely as not learned Standard later in life and used its vocabulary in syntactical patterns from his native language. Is Standard as old

as Yoda? If so, then perhaps, as Sarah suggests, "Yodaspeak" is an early form of Standard that changed at a different rate than galactically, as it was kept within an isolated area, Dagobah—as is the case of Appalachian English. But then, is Dagobah Yoda's native planet, and if so, where is the rest of his race? Also, it is my belief that Yoda speaks to Luke, Ben, and other students in his native language (not Standard), as he gets more familiar with them, but that's my own fantasy.

Kenobi, Vader and other Force adepts also have the advantage of some form of telepathy over and above their learning. As Cheryl mentions, Luke needs his translator panel to understand R2 less as his Force abilities grow!

As for the Ewoks, 3PO says they speak a "primitive dialect", but a dialect of WHAT? Standard? If so, then Standard was a naturally occurring language and not an Esperanto-like man-made language. And is it my imagination, or do the Ewoks say "Jo Mama" and, of 3PO, "Dat guy's wise"? (ha ha) Finally, (!), if Standard is not an artificial language, then where and whom did it come from?

One last frivolous note: I was watching "Jeeves and Wooster" on MASTERPIECE THEATER and Steven Fry came up with a term I propose could someday replace "hurt/comfort": "bruise/mendie". And now I sneak quietly away...

Follow your bliss...

REAL LIFE

Jacqueline Taero
Somewhere in
Northern California

December 4, 1990

As those of you who know me can attest, I am not in the habit of writing to letterzines. However, "the time has come, the walrus said..."

Last issue the subject of Real Life crime was introduced, which will serve as well as any for the first point I want to make. Why should such discussions begin and end in the Real

World? Since the primary purpose of SE is to discuss the SW universe, why can't we use such topics as vehicles for comparison? Yes, things are bad in New York City, and in Dallas, and in San Francisco and Los Angeles—hell, anywhere you want to name. Things must also have been rough in Mos Eisley if we're to take Kenobi's word for it...although we see precious little evidence of his claim. Mos Eisley looks relatively clean and well-ordered, and I didn't spot any muggers lurking in doorways or in the act of attacking anyone in ANH. The only evidence we have to back Kenobi's claim is the troublemaker in the cantina who baits Luke. (One troublemaker constitutes the worst hive or scum and villainy in the galaxy?? Did I miss something????) So, what is the crime situation in the SW universe, anyway? Did the Empire gain a lot of its power by promising to instill law and order? It's been known to get a lot of politicians into office in this universe.

[Momentary digression: For that matter, where have all the Imperials gone? No, I'm not talking about Vader fans—I'm talking about Imperials. Believe it or not, kids, SW fandom once had a contingent of fans who genuinely saw nothing wrong with the way the Empire did things. It made for some lively discussions. End of digression.]

Real Life is source material. To my mind, if SW fandom is to survive, a Real Life discussion should serve as a jumping off point. So, why aren't we applying Real Life scenarios to the SW universe? Back in the Age of Dinosaurs (note: imagery stolen from others, but it's too apt not to use it), SW fandom used to have a healthy supply of people who would immediately jump onto a given idea and expand it six different ways. And I don't see that happening any longer.

As long as I'm on my soapbox...back when the brontosaurus roamed the earth, I remember new fans churning out prodigious amounts of fanfic almost as soon as they got home from their first viewing of ANH (or whichever film got them hooked). I see a lot of names in SE that weren't there five or ten years ago, but there has been no corresponding influx of new writing, new viewpoints, new ideas. And zines? In the ancient time (a more civilized age?), it seemed that the second thing a new fan did

was start a new zine. Not all were quality products, needless to say, but they existed. Have the newer fans no inclination to take that route—or is it that entry into an established fandom (with "established rules" and so forth, half of which aren't worth the hot air they're spoken with) is simply too intimidating?

The cry I always hear is that it costs an arm and a leg to produce a zine these days. True—but, in relative terms, and keeping inflation in mind, it was hardly any less expensive 'way back when. Everything costs more these days than it did ten years ago, not just zine production. And many people are better off financially these days than they were in the ANH days. So, I don't think that's the answer, or at least not the whole answer.

I wonder if part of it is the "production values" syndrome...the few surviving zines are high-quality products (arrived at through long practice along with trial and error), and fandom has become intolerant of zines which don't measure up to the existing standard. If that's part of the reason, then we probably have no one to blame but ourselves for the scarcity of the product—the old thing about the road to hell being paved with good intentions. The existing zines deserve the praise they get for appearance, etc.—it's the visible result of hard work on the part of the editor. But perhaps we've managed to give the impression that nothing less is acceptable, that any editor not capable of such quality work will be tarred and feathered.

Fandom is very good at conveying that impression, perhaps without intending to do so. As an example, I'll offer my own experience: When I first got into fandom (circa 1978), I learned very quickly that one either had to write (1) straight action-adventure or (2) the complete, textured universe of a THOUSAND WORLDS saga (which is beyond the reach of most neos, and frankly even beyond some experienced writers). Nothing else seemed to be permitted—at the very least, anything else ran the risk of being chopped into very small pieces of bantha feed in the locs. And that's not what I write. I write human relationships with a dash of politics and a dollop of warfare. Not acceptable at all.

I was also taught, very early on, that created characters of the female variety would

automatically be dismissed as (1) alter ego, (2) Mary Sue, or (3) both. Well, I use a lot of created characters, some of whom are female. I do not write alter ego characters...my characters are considerably more interesting than I am and the majority of them have personalities which are, by and large, vastly different from my own. And all of them are in some way flawed, because most of them are human beings, and I've never yet seen a perfect one in this life—so I don't consider that they fall into the Mary Sue category. But everywhere I looked, I constantly saw female created characters being derided. Now, admittedly, some such may well have deserved the scorn and ridicule—but it seemed to be applied with little discrimination. And I never have been willing to expose my characters, my writing, or my tender ego to that sort of abuse.

The upshot of it is that I have a bookcase shelf full of original novels which I write for my own amusement and those few friends (two—count 'em) who have any interest in what I produce. Most of them these days feature minor film characters and original characters, because I've grown bored to tears with writing Han, Luke and Leia.

At one point, I jokingly suggested to Pat Nussman that perhaps there should be a lending library for original manuscripts that only a handful of people would want to read, and even went so far as to figure out the technical details of how it would work if there were such a thing. We kicked the idea around for about ten minutes and then mercilessly killed it, conceding that it would be an exercise in futility.

The quibbles that some expressed on the subject of original characters—that they'd be willing to read such only if they were "well-written"—cause me a jaundiced amusement. Should not all fanfic be well written? None of us are Tolstoy or Shakespeare...but why should there be one set of standards for canon characters (anything's good enough) and another (the writing must be superlative) for created characters?

I'm perfectly willing to admit that some created characters are just plain dull...but then, so are many of the current portrayals of the canon characters. But doesn't anyone remember the memorable created characters

fandom has seen? Am I the only one who recalls Cori Beckett with fondness? And I remember a marvelous story in an old issue of PEGASUS which I believe was called "Darktamer"...and, from time to time, there have been others, even Mary Whatevers with redeeming qualities. Am I the only one who remembers?

It seems to me that, once, there was a greater tolerance of and enthusiasm for alternate universes, too, just as there was once a (marginally) greater tolerance for original characters. Something happened after the third film...it was almost as though, the Saga being "complete", anything which deviated from canon became less acceptable. Which I find very odd, since all fanfic is, by its very definition, alternate to one degree or another.

Most of our "old names" have gone on to other fandoms, greener pastures, etc. Perhaps they simply ran out of ideas (although that seems unlikely, considering the level of talent), perhaps they fell victim to the "closed circle" mindset of ROTJ, or perhaps they just grew impatient with the increasingly narrow scope of the fannish perception of the SW universe. Whatever the reason(s), they're gone and the new fans don't seem to be picking up the slack. For myself, although I'll dip a toe or two into other waters, SW has been and always will be my emotional home as a writer. I don't want to leave, however tenuous my welcome is. But neither will I expose myself to having my bones picked over by people who don't want to read what I write. So, partially owing to the length of most of my fiction but mainly owing to well-founded trepidation, the bulk of my work is and will undoubtedly remain unpublished. For myself, an audience is necessarily secondary; I write because it's what I do and what I am.

There's one last point I would like to make, and that concerns the fact that we are now in the position, unfortunately, of seeing a major war unfold in front of our eyes. The print and electronic media have provided us with seemingly endless coverage of the men, women and children left at home to worry about a family member sent into the war zone. So what about that in the SW universe? What about the families of those who have gone off to fight for the rebels? How do they feel? Or divided families, some members of which are

pro-Empire while the others favor the Alliance cause? Not an unlikely scenario, after all; the rebellion has many aspects of a galactic civil war. What about supply lines for the Alliance? Han Solo can't single-handedly bring enough supplies in the Falcon to keep them in business--and what of the network that would be necessary to support such shipments? Who are the people who keep it going, and what risks are they required to take? What is the role of the droids in the SWian espionage? What are the internal politics of the Alliance? Look at the diversity of opinion concerning the current Real World conflict--and the difficulties in keeping a contentious coalition together. Can things really be so much different in the SW universe?

There are any number of such topics which, for the most part, can only be addressed in the context of minor or created characters. By rejecting such characters out of hand, the possibilities for fanfic are drastically reduced.

Little wonder we weary dinosaurs are ready to head for the tar pits.

The late Ted Sturgeon was fond of a phrase that is more than appropriate here: "Ask the next question." So, children, what is the next question--and why the hell isn't anyone asking it?

If none of the foregoing has rattled any cages, then consider this: Cheree has already issued a desperate plea for something new and different for the next issue of TREMOR. How much longer do you think she's going to be willing to continue typing up the same tired old debates and discussions that frequently have nothing to do with SW in the pages of SE?

Think about it.



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January 15, 1991

I'm sure I share everyone's concerns for the safety and speedy return of our troops serving in the Persian Gulf. To any SE reader who has loved ones there, I offer my support and prayers for peace.

I'd also like to offer my apologies for the whiny, self-indulgent nature of my last letter. SE is a forum for discussion of our mutually loved SW saga, a place for sharing our enjoyment and our views. For stepping beyond those bounds, I apologize and forthwith promise to bear in mind why we participate in SE. Thanks for your tolerance. Now, to the last issue's contents.

The article "Raising Luke Skywalker" by Richard Detrano was very good. I really enjoyed reading it.

To address your opening editorial, Cheree, I have to admit that I'd enjoy reading more light-hearted adventure stories in SW fandom myself. However, having found myself in this situation, I know that there are newcomers to the world of fandom all the time. Many are unaware of or unable to afford back issues of older zines or letterzines and are therefore ignorant to the fact that certain storylines have been done ad nauseum. To the neophyte, his or her idea is as fresh as dew because the odds are they've not had the opportunity to explore it with other fans. While I'd like to see more fun and frivolity injected into future stories, I also feel we could deprive ourselves of some unique, interesting concepts if we narrow our focus too much, as editors or readers. It's my opinion that it isn't the repetitions of plots that's causing the passing of SW fan fiction, but the natural turning of a fandom on the edge. I understand other fandoms have experienced similar trials. Some fans are fickle and will move on to other pursuits once they've sated their own appetites, like wandering homeless vampires. Others are more loyal and stubborn, digging in for the long haul, patiently waiting for their chance to bloom again. As for the doom and gloom of many recent stories, I wonder if they don't reflect

our times and attitudes more than that of the SW universe or as precursors to SW fandom's demise. It's hard to feel impotent. At least in the fan world of fiction, an author can exercise some measure of control while exorcising daily demons. Basically, I guess what I'm saying is that I'll second your call for more gaiety and relaxed fun, but not to the exclusion of well-written stories, no matter how many times the subject's been tackled before.

Z. P. Florian: Okay, I'll grant that Vader is one of the most intriguing characters I've run across. I also feel he may have chosen evil as a means to serve his end, but having made the choice I see him as more of an amoral being than an immoral one. Having suppressed his humanity to the point of non-existence, he would simply be driven to succeed without guilt or pleasure. There'd be no need to ignore feelings that he didn't have.

I have to comment on "Missing". You said you disagreed with the torture. I'm curious as to why. The Luke Treena wrote of may not be the Luke you look for, but surely you'll admit that he was in character for the age he was and the lack of experience he had at that time? We all have favorite facets to our heroes, but that shouldn't prevent us from allowing others their freedom to explore so long as they don't totally alter the character of the original.

Why did Vader want to carbon freeze Luke? Good question. I don't feel the process would have caused Luke's Force-presence to vanish entirely, but perhaps it would have reduced it to minimal essence. Maybe Vader was simply looking for a way to capture his son with the least chance of harming him physically. When he failed, Vader was forced to battle with Luke. Perhaps he was fearful of accidentally killing Luke if sufficiently provoked? I'll be anxious to read other speculations on this, but it's an interesting point.

Debbie Kittle: So glad you enjoyed Treena's story. I know it means a lot to her and your appreciation will be gratefully received. I'll also keep my eyes open for "Jedi Honor". Thanks for the tip.

Fiorenzo Delle Rupi: Welcome, welcome. So glad you decided to join in the fun, but why did you think writing sooner would be an "invasion"? Best of luck with your zine, too.

Palpatine--your favorite character? That's a first for me. No one I've met has chosen him. Regarding your question as to how he'll be portrayed in the first trilogy (if there ever is one), I'd like to see him basically the same, perhaps a little less bent and wrinkled, but still physically corrupted. I do believe his appearance is caused by his use of the Dark Side. I lean toward the idea that tapping all that power for vile purposes would exact a toll on the user.

Kiefer Sutherland might make a good Obi-Wan. I'd never considered him when casting my imaginary players, but since reading your suggestion, I find myself picturing him easily in the role of younger Kenobi.

I love the question you raised over Luke not taking weapons into the tree-cave. I have no answers, but I adore the question. I'll eagerly look forward to others' responses on this one. As for the Emperor sending his guards from the room, no doubt that was due to his egotism and extreme self-confidence. They were merely show, anyway. Palpatine could certainly protect himself without them. Re Luke "talking Leia into her part of Han's rescue of Jabba's," do you suppose for one second anyone could have kept her from being directly involved? Not likely.

Ming Wathne: I didn't mean that I don't care for new characters in SW stories at all. What I meant is that without at least one of the main figures involved, most fans will pass the story or read it after everything else. Some new characters are quite interesting on their own and can stand alone once they've been used enough with the main figure(s), but rarely as a first or second story.

Thanks for your endorsement on my sentiments over children. No summer resorts on Hoth for this gal.

I also like your reply to Maggie on Han's growth. This is the Han I like.

Maggie Nowakowska: Hmm, explaining Vader's sex appeal isn't something I feel qualified to do since I am first and foremost a Luke fan, but knowing a few diehard Vader fans, I'll try. I've been told by those who seem drawn to the villainous sort, Vader being only one of many, that those who find them sexy are usually referring to everything but physical attraction. There seems to be the general feeling

that villains are more complex, intricate, deep characters. Power is definitely a come-on for some, but I agree with you that the quest for that kind of power indicates an inability to achieve a two-way relationship. However, villain-lovers seem to feel they could either delve beneath the villain's lust for power or share in it to the point of gaining the villain's admiration and eventual joining of their spirits. Others admire the single-minded determination of the villain. Maybe they lack that quality in themselves yet desire it and think by association they could benefit from watching a master at work, never intending to be quite as ruthless in their own application. What other people find sexy often turns the stomach of another. "To each his own" as the old lady said before she kissed the bull, to quote my granny.

Matthew Whitney: Unfortunately, I've never been able to attend more than one con a year, so deciding on a WorldCon vs. others would not be a problem. However, WorldCon has become a moot issue for me for this year. There's no way, short of winning the state lottery or one of those magazine mega-bucks contests, that I can afford it. But I will remember your advice and maybe one day I will get the chance to go.

Tim Blaes: See my answer to Matthew. Yes, I have caught many episodes of "The Flash" and it's a better show than I'd expected, which doubtlessly means it will be cancelled ASAP.

Cheryl Pryor: I certainly hope your suggestion that SE subscribers plan a get-together at MWC comes true. Though I can't be there this year, I'd love to get in on such a gathering one day.

Hey, whoa! Did I say I saw Vader as a sex god? Strand me on Tatooine! I understand how others can see him as sort of sexy or compelling, but that's a long way from worshipping his cape-draped, booted feet. Well-rounded (esp. around the head--I couldn't resist), yes--because Veronica Wilson pried open my resisting eyes. I have tacked a Vader story, though. I co-wrote it with that same Vader-lover, Veronica. It'll be out in the next WC and I am anxious to see how the Dark Lord's fans react to it.

Natasha Mohr: Congrats on your stance on recycling. In Cheree's response to you, she mentioned using paper sacks at the grocery.

Our local stores are now all offering nickel rebates for every bag you bring back and reuse. While I've found I can only use a sack about three or four times before it tears, that's still quite a savings for both my purse and the environment. The torn bags I save to cut and use as postal package wrapping paper. They're usually thicker than the brown paper sold for this purpose and a lot cheaper. ((Ed: I've done that for years, long before anyone ever heard of recycling, Marti. I have also used paper grocery bags in my kitchen waste basket instead of plastic garbage bags--my mom has done that as far back as I can remember--plus I use the paper bags to sack up newspapers for recycling. This way, you double the recycling--the newspapers and the bags. Several of our local grocery chains are now selling large, heavy cloth shopping bags to dispense with the disposable bags as much as possible. Also new on the Dallas recycling scene, the largest dry cleaning chain here has just announced that they are taking those wire clothes hangers that seem to multiply in everyone's closets. They'll donate a penny for every recycled hanger towards the cost of planting trees. The first tree they're planning is a giant living Christmas tree in front of Dallas City Hall. By the way, the Dallas Parks Department has a program each year for recycling Christmas trees--they run the trees through chipper/shredders and turn them into mulch, which is used as landscape material in the various parks in town.))

Judith Yuenger: Hurray for people like you! I don't know about others, but your appreciative thanks to SW editors, artists and writers warmed my heart. Even if you've never read any of my stuff, I know how good it feels to have someone like your efforts, especially if it's been some time since you published a particular piece. Like others I know, I tend to forget that some of my stories from years ago are being read for the first time now.

I really hope you are able to manage the awards problem successfully. While I've recently come to realize that perhaps awards aren't necessary, I cannot honestly deny the joy of being up for one. There are so many truly gifted people involved in SW fandom that seldom get half the recognition they deserve. LoCs are wonderful feedback, but tend to slight artists, editors and all the others "behind-

the-scenes". My only suggestion is that if you do attempt this monumental task, try to publicize it as widely as possible. One idea would be to get all SW fanzines and letterzines to print a single-page in their issues that explained the award, the rules of nomination and a ballot. Only then will you truly get a sufficient amount of actual reader input. How you could then narrow the nomination or select a winner is another point, unless you just select whatever or whomever receives the most votes. (Would three votes for the same story make a valid winner, though?) As I said, a monumental task. One I can't recommend anyone undertake, but one I nevertheless applaud you for considering.

A final word of welcome! to Tina Bentrup and I must close. The deadline for getting this in is rapidly approaching and I'll not test the postal service more than I have to.

Keep the Force. Peace!

ZINE READER

Judith Yuenger
901 Meadowcrest Road
LaGrange Park, IL 60525

January 21, 1991

This is going to be a real short letter this time as I just returned home from spending three weeks at the barn because, my friends, Mom was in the hospital and we will probably be leaving shortly to go to Florida, so if I don't do this now, it won't get done.

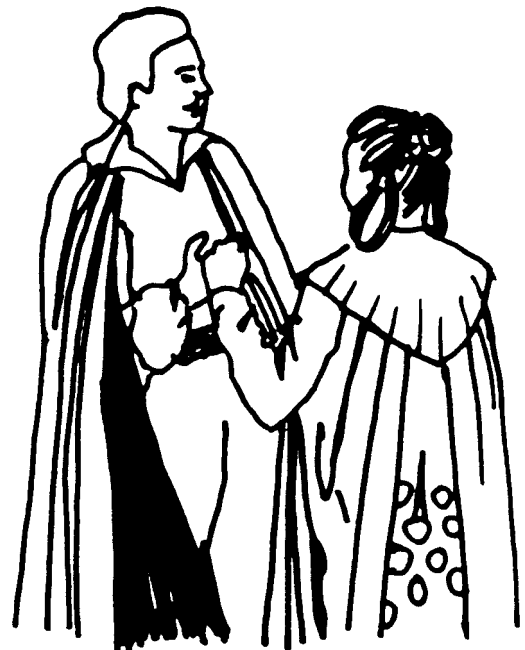
As a short-time SW fan, there is no dearth of SW zines for me because I am reading all the zines now instead of when they were printed way back when. However, when I checked lists of new zines, they are few and far between. Is SW fanfic dying as Cheree says because the storylines have become so repetitive? I would say that is part of the problem but certainly

not all of it.

Yes, I certainly would like to read some new storylines—a whole bunch was put forward by Pat Nussman and Jacqueline Taero and I am sure that there are hundreds that they didn't even think of. Why aren't the writers writing new stuff? I don't know. I can't even write the repetitive stuff, let alone anything new. Guess that's for the writers to answer. I suspect that die-hard SW fans will read the repetitive stuff if it's the only thing available. Newer fans wouldn't notice the repetitive stuff as much because they haven't been reading it for years. Yes, we need new stuff to waft a breath of fresh air into the fandom. But will it revive fandom to greater heights (as far as newer readers, I doubt it)? That will only happen if Lucas puts out another episode of SW and it would be nice if when that happens, that there are some fresh stories available.

Would I read stories about characters that are secondary or created—a whole-hearted YES. There are several authors who have created characters in their universes that I have come to know and enjoy. Granted, in most of the stories, they are wives, sisters, brothers, husbands, children or some relation to the main characters but they are the main focus of the story and not the main characters. I would love to learn more about them—or any other new character that comes long for that matter.

As Cheree says, "This is a great universe and we've got the whole thing as our playground!" Let's play in it!



Maggie Nowakowska
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Judith Yuenger's thanks for the fannish pictures reminds me of many attempts to introduce fans to each other long distance, and how nice it was to read about other fans while those attempts lasted. Maybe, Cheree, it's time to reintroduce the idea of fannish bios (SE circa 1985), this time with pictures. There are lots of fans who don't get to cons very often, if at all, as well as some of us who have been around so long old pictures don't apply anymore. Maybe once a year (when they resubscribe?), LoCers could send in pics and bios for an SE yearbook. Do you have access to a scanner that's better than xerox, Cheree? Could be interesting.

((Ed: Excellent idea, Maggie. To enlighten those readers who haven't been with SE from the beginning... Back for the first couple of years that SE was published, we ran a fan bio column to let us all get to know one another a little better. People voluntarily sent in a thumbnail biographical sketch, about a paragraph long, telling name, age, background, interests outside of fandom, education, family, etc. I didn't formally end it; it just sort of petered out. But I'm more than willing to revive it if anyone's interested. As for photos, it costs a bit more to run photos since they have to be screened by my printer, but I have run plenty of pix in the past and will continue to do so. I've run the past two issues off at Kinko's myself since I'm still pretty deeply in hock to the printer for TREMOR #5, but, sure, I'll run 'em if you guys want to send 'em.))

Matthew Whitney's question about Jabba's knowledge of Jedi mind tricks is a good one. How old is Jabba, and does his comment imply previous personal experience with the Jedi? (It takes more than strong arm tactics to corner a John Gotti right here; it probably takes more than strong-mind tactics to trap a Jabba out there.) We have very few references to the status of the Jedi before the Empire, most of which are from sources with a point to make, such as Kenobi and Tarkin. Did keeping peace in the galaxy include foiling space pirates and gangsters?

As for Palpatine, I found a reference to him by name on the first page of STAR WARS, the book (1977).

Debbie Kittle asked about SLIPSTREAM. We finally saw it a few weeks ago and I agree with Tim Blaes that the story was one looking for a plotline and some decent exposition. It also seemed as if the actors had a different perception of what the movie was about than did the director. And whoever decided that the bush-pilot was the main focus of the story was way off; there's scruffy a la Han, and then there's sleezy. The conflict between the droid and the bounty hunter seemed much more central to us. By the by, Hamill looks terrific in a beard and the hair-styling given him in that movie. His timing is excellent, as usual, and his reading a lot more believable than the lead man's, which is especially notable since MH is cast so strongly against type in this role.

And, Tim, I've also found myself missing B&B a lot more than I thought I would. Aside from the story and characters, I dearly miss the production values. I valued MAX HEADROOM for the same, as I do TWIN PEAKS. It is so wonderful to watch a show that isn't predictable.

You know, working through boxes of old SW articles, reviews and such, I came upon some quotes from years and years ago that were fascinating in light of the topics fans still discuss years and years later. I don't know if anyone else will find this as interesting as I did, but I thought I'd send along the following tidbits:

Re: Lando's role in SW, from ROLLING STONE interview with Billy Dee Williams, July 24, 1980:

"The introduction of Lando is a good one. I talked to George when SW came out and I was very candid. I said, 'Look, there is Darth Vader, the dark, black fear, and there's Alec Guinness playing the white knight, Ben Obi-Wan Kenobi. Here we go again, perpetuating the same old stuff.'

"And now, by having Lando, we're gonna have to put aside the old point of view. Now, we're talking about symbols--darkness as adverse to clarity. Black, white, red, we're all included in the human dilemma."

Re: The Other, from ROLLING STONE interview with George Lucas, June 12, 1980:

Q. In the movie [TESB], Ben says Luke is the last hope and Yoda says no, there is another.

A. Yes. (smiling) There is another, and has been for a long time. You have to remember, we're starting in the middle of this story. There are 6 hours worth of events before SW, and in those 6 hours, the 'other' becomes apparent, and after the 3rd film [ROTJ], the 'other' becomes apparent quite a bit."

I was surprised to note that already in a 1980 NEW YORK TIMES article (May 18), Lucas refers to the third movie, calling it the "Return of the Jedi", which seems to support later claims that "Revenge of the Jedi" always was a red herring. And, in the same article, I was glad to finally find the "mothers" quote: while talking about the fairy tale basis for the Saga, Lucas says, "Darth Vader is the bad father; Ben Kenobi is the good father. The good and bad mothers are still to come."

Re: Leia, from FANTASTIC FILMS interview with Carrie Fisher, October, 1980:

"[Leia is] unlike any other woman, I think. She's not contemporary, so you don't play it like that. She's a mythological heroine, really...very independent, very self-reliant, powerful. I don't know about liberated; it's not an issue up there."

And, from ROLLING STONE interview with Carrie Fisher, July/August 1983:

"You can play Leia a capable, independent, sensible, a soldier, a fighter, a woman in control...you can get through all the female prejudice if you have her travel in time, if you add a magical quality, if you're dealing in fairy-tale terms."

Another thing that I noticed about Leia in the old notices is that although she is called Princess Leia nearly all of the time, she is also almost always described as a Senator (ROLLING STONE), a Commander, a Chief Rebel, leader of the rebellion (TIME), in other words, a doer—not just as someone to be rescued. Fans may not write about Leia in many "doer" roles, but I can't say that the general impression of Leia's role was passive in the two huge boxes of magazines and newspapers I read through.

And remember, the discussion about Leia's weight that came up a few years ago? Here's

a reviewer who liked the ANH Leia just as she was: "Carrie Fisher is adorable with her big, clean, spunky features and her great figure, which is the very embodiment of the friendly, voluptuousness we all remember in girls like Buck Rogers' Wilma, Flash Gordon's Dale, and Mandrake the Magician's Princess Narda." (Jack Kroll, NEWSWEEK, May 30, 1977). Yeah, the language is not politically correct, but at least here's a guy without an anorexic standard of beauty.

If anyone else has old quotes we should remember, I for one would love to read them. It's so easy to get caught up in fannish "facts" and beliefs about what happened. And I know I've lost some material. I would dearly love to still have a very early interview with Ford wherein he talks about his impression of Han at the end of ANH. I remember that the gist of it was that Han had been irrevocably changed by meeting Luke and Leia; he also speculated about what would have happened to Solo if he hadn't met the kids. But, I can't quote directly because the article walked away with some friends and never came back.

Before I forget, I have got to pass along a great new phrase. Susan and I were watching the PBS series, JEEVES & WOOSTER, when, in filmed cast bits afterwards, Steven Fry (BLACKADDER 2) began giving Hugh Laurie (BLACKADDER 3) a hard time, praising him then criticizing him. Finally, Laurie felt compelled to explain Fry's behavior to the interviewer, describing how Fry was a great man who can hurt you then heal you. Fry raised an eyebrow at that, asking if that mean he was a "great bruisey-mendy thing." Susan and I both sat up straight and knew we had just heard a great tongue-in-cheek phrase for hurt/comfort stories. You could even rank such stories like this: (1) Get Stories (serious mayhem); (2) Hurt/Comfort (mayhem of various intensities with intent to bandage and buss); and now (3) Bruisey/Mendy (I'll leave this definition to others!).

Pat Nussman: The way PDJames reacted to that actor playing her character is fascinating; as you said, just another example of diverse reactions.

Pat, let me echo Cheree's wish to see those manuscripts you discussed! Your Rieeken has always been a very interesting character. Although those of us who are primarily interested

in the SW universe are not so many, we do exist! As for garnering the interest of those readers primarily interested in the core characters, I find easier to comment (as a writer) on the Jedi/Sith/Empire, or to see the core characters (as a reader) in a new light, from the viewpoint of a few steps away. After all, Luke, Leia, Han and Darth/Anakin are liable to be a blind about their own motivations as any of us are (or, as prejudiced about the person they are immediately involved with). The commentary of other characters can be far more enlightening.

Other reasons for working with non-core characters pop up in Pat's political questions. From the beginning, fans have struggled with the puzzles of Republican/Imperial history, noting that in many ways, familiar assumptions often do not easily apply. Since the core characters are heavy-duty activists (none of our favorites are exactly quiet philosophers!), reflections on and explanations of these differences more easily come to rest in the realm of non-core personae.

As an example: Han and Lando take the ranks given and go out and do what has to be done; if any hassles arise, I can more readily imagine Han responding with, "Hey, it's your army; I'm just doing a job, so will you get out of my face and let me do it?" than with any defensive exposition on rank structure. If a writer is going to posit a universe wherein such leadership rank can be a temporary honor, allowing talent outside normal hierarchies to take singular responsibility, then the explanation of such rules rests more logically within the realm of the commanders who offered that rank to the Falcon's two captains. To tie all this in with another subject Pat suggested, maybe the ranks given Han and Lando reflect the way Jedi interacted with Fleet in the Olde Days. OWK was called a general, which, as we have seen, is not necessarily a rank equivalent with American generals. Maybe his title reflected a situation as specific as Han's or Lando's. For me, the films readily suggest that the Jedi were not an integral, organized part of Star Fleet as presented by the Alliance, with the implication that the Jedi were likewise not officially part of command in the Republican Fleet.

Here's an idea for a history story: maybe

the Republic's umbrella culture was one of lateral relationships and flexible planetary status; of cooperative ventures among peoples wherein individual talents were called out as needed, but were not necessarily or automatically cause for permanent advancement. To use Raisa Eisley's terms from *THE CHALICE AND THE BLADE*, perhaps the Republic's overall culture was closer to the Partnership model than to the Dominator model. Maybe events, culminating in the Clone Wars, evolved to encourage a longing for the stability that hard and fast roles/hierarchies so easily provided; or, maybe, it was as simple as the miserliness of great wealth, spoken of in the ANH novelization, persuading people to give up the old ways to secure their status/greed.

I would imagine that Star Fleet always knew a high level of tension, grown amid the conflict between a culture that encouraged cooperation and an organization that depended on some sort of hierarchy (much like the conflict America experiences when military needs come up against individualism/civilian decision making). If the Emperor were able to exploit the feelings of those officers in Star Fleet who preferred more rigid hierarchies and/or who had never really liked working with Wild Cards Jedi--and during the Clone Wars, as Senate President, Palpatine probably did have that power or at least an easier time of securing such power--he'd be able to acquire the fire-power he needed to push his plans through.

The question I've always had is, *Where/who are the other senators?* We know Leia and we know (sort of) Mon Mothma (is that title, a la the senator, Mon Leia, or a name?). (*Ed: I vote for a title, e.g. the Mon Calimari and Grand Moff Tarkin.*) We're told in the literature (ROTJ STORYBOOK) that Mon Mothma was a young Senator who saw through Palpatine's scheming and founded the opposition whilst the new Emperor established his rule. Did she remain a Senator during the years between Imperial ascension and Imperial fall? What happened to her and the other senators when the senate was abolished? Did the New Order Senators move into patronage positions, or become Imperial overlords of their worlds? Did the Old Order Senators have to run for their lives? At what point, if ever, did Mon Mothma declare her true loyalties, or was the

entire Senate Old Order enough that she could hide within it?

Z. P. Florian: Thanks for mentioning that you enjoyed one of my stories. Gad, LAST SANCTUARY is 13 years old. The garnet eyes came about because of the giggles people had over the "red eyes" that could be seen through Vader's mask in some prints of ANH. Dyane and I really liked the idea, especially since it opened up a whole new range of colors to play with. I had wanted to make Darth a blond with red eyes, but Dyane—drat it now—talked me out of it.

My Vader stories, and those of Diane Kirkland who also wrote Vader in the THOUSANDWORLDS universe in those days, are available in THOUSANDWORLDS COLLECTED, published by Linda Deneroff (you'll find her in the classified ads under GUARDIAN). However, if you look them up, keep in mind that I was writing these stories in pre-TESB days; the plotline has little-to-nothing to do with mainstream SW after the ANH award ceremony.

Fiorenzo Delle Rupi: Welcome to SE! Perhaps you know this already, but I just received a flyer from my Italian instructor discussing Perugia as a sister city to Seattle. So, hello, neighbor!

Your question about Luke, his weapon, and the cave was a good one.

Here's one way of looking at the situation: if I've got my traditional story-structure down correctly, while most heroes will use magic according to instructions given, advice on behavior is often ignored; learning the hard way seems necessary to the heroic experience. A corollary to your question might be: does Yoda actually expect Luke to put the weapon aside? Maybe the warning is simply meant as a remark to be remembered when Luke reviews what happened, a way to promote a different way of looking at the experience. Parents often warn children away from activities they know the kids are going to take part in anyway; I believe the appropriate accompanying comment is, "Well, don't say I didn't warn you." It may be one of those paradoxical situations: if I do unwise-action-A, I'll have to confront horrible-action-B, but if I don't confront horrible-B, I won't become wise enough to know to avoid it in the first place.

Here's another way to go at it. Assuming

Joseph Campbell's insight that "The hero is the one who knows when to surrender and what to surrender to," we can look at Luke entering the Darkside reality of the tree-cave as a foreshadow of parallel developments in ROTJ when and after Luke walks into the Darkside reality of the Emperor's encampment on Endor/on the Death Star.

On Dagobah, Luke still thinks the challenge/danger facing him comes from outside himself; he doesn't yet understand that the danger he faces is his own ignorance/fear/Darkside and that the strength to face himself can only come from within, and never from an outside power like a blaster. As a result, once in the cave, he sees himself as Vader, a man who is dependent on/servant to an outside power (the Emperor, the easy quickness of the Darkside) for his status.

On Endor, Luke realizes that he has to face Vader with his own strength, and so he enters Vader's sphere without aggression, this time giving up his weapon before facing this challenge. Good; first test passed. Then, prodded by the Emperor, Luke's good intentions slip. Giving into pride by thinking he could do anything at all to stop the Fleet battle, once again Luke is fighting the figure in the cave. But—Luke can and does realize that the result of joining such a battle is becoming like Vader. He withdraws, refuses to fight; he passes test two.

Then, Vader threatens to put Leia through the same drills. Luke loses his cool. He fights with all the anger he can muster and that anger is enough to back Vader down. Unfortunately, once he has Vader down, Luke stays on a killing streak. He drinks deeply of his Darkside desires for revenge for what Vader has put him and others through—vindication? Recognition of his own superiority? Only when the severing of Dad's mechanical arm jolts Luke, when he sees the connection between Dad's and his potential/growing inhumanity, does he stop to think. And then the choice is upon him, made vocal by the Emperor's prodding: is he willing to surrender this self-awareness to the sterile power and self-righteousness of the Dark, or will he accept but not be dominated by the Light and Dark reality of his own Force? At that point, Luke passes the third test. He tosses away his saber, his means of physical

action; he surrenders to the realization that the Emperor can kill Luke's body, but he cannot destroy Luke's humanity. And, lo and behold, Luke's experience reminds the latent individual in Vader that such a choice always exists, allowing Anakin to finally reject his own subservience as he chooses life for Anakin's own humanity over death for Vader's mechanical existence. (Using humanity = compassionate sentence.)

Hokay, enough of that. Speaking of Italy, here's a request for everyone. In May, through the wonderful generosity of Gian Paolo Gasperi and ALLIANCE SW fans in Italy, I'll be traveling to Italy as a fan guest at the 1991 ALLIANCE SW convention, held in conjunction with ITALCON 17. I'm really looking forward to the trip and expect to have lots of stories to bring back for SE#30. More important for SE readers, I'll be part of a panel with Italian and German SW fans, talking about "SW Fandom Today" and would appreciate any input that SE readers might have to offer on the subject. What would you like to say to our fellow SW fans in Europe about American fandom, its past and its future? (Just in passing, let me note that Ming Wathne, of the SW Fanzine Library, and I have sent copies of American fanzines to Gian to be part of an American fanzine reading room, so a lot of all our work over the last 13 years is going to be on display, folks--get your disclaimers in now). By the by, re: the question of different translations of SW dialogue, I asked Gian about the use of formal and informal address (you/thou in archaic English) in the Italian script and he said "...in the Italian presentation of the Saga... Luke addresses Yoda with the informal language right from the start: once he discovers that Yoda is the Jedi Master he's looking for, Luke does not change to the formal form, but he simply uses the title "Master" (which is equivalent to the English version). As regards Luke, Leia and Han, things are a little more interesting. At the beginning, they all use the formal language to address one another. Leia is the first to change to the informal form while comforting Luke aboard the Falcon after Ben's death. After that, Luke addresses Leia informally, too. Leia and Han keep addressing each other formally until the end of the movie; when Han returns to Yavin, after

the destruction of the Death Star, Leia begins to address him informally. It's quite interesting to note the formal language! To be more precise, he changes from the formal language a couple of times during the movie, which seems to convey the idea of conflicting feelings inside him, I suppose. By the end of the movie, from the "kiss sequence" on, he addresses Leia informally."

Cheree, like you, I've wondered why so many post-JEDI fannish stories, especially the Luke ones, are downers. Do you think it could be a "down the road" reflection of all the "Luke is fallen/darkside" brouhaha that immediately followed the movie? Nearly drowning in that controversy, did we miss a wave of victory that once lost cannot be reclaimed? Or, did we finally accept the argument that the focal-point hero was not really heroic, and are we, as consequence, unable to celebrate him and his?

(Ed: I don't think it's your first suggestion at all because the vast majority of the fans who are writing the gloomy stuff were not even in fandom at the time of all the Dark Luke debates. Oddly enough, it is the staunchest Luke fans who write the most depressing stuff! Probably someone with a good psychology background could think this through and write up an enlightening essay on the subject. As a long-time and staunch Han fan, I can only say that Luke never particularly appealed to me in the first place and all this angst and doom and gloom that his fans put him through has convinced me that Corellians have more fun!)

Or, do the stories reflect anger with the Saga for not being all wonder and brightness, and for not crowning LL&H at the end? Did it fail to communicate a happy feeling to fans, or was the message it did get across not acceptable? The whole Saga certainly acknowledges the darkness in light: its heroes are none of them unrepachable; its most impressive villain still glows with the integrity of his lightside; the public glory at the end goes to Lando and Wedge, not Han or Leia as part of the ground team, and certainly not to Luke, whose exploits are unknown to anyone but him. I can remember claims that the lack of a wedding in JEDI made the movie a failure, that Luke's demeanor at the cast-call party (was he or wasn't he smiling?) was an omen of dire

future events, that Luke's lack of a love interest at the end was a disaster as far as plotting was concerned.

Rereading *HERO WITH A THOUSAND FACES* recently, I came across this description, evaluation, of different common endings to the hero's quest: "...if the monomyth is to fulfill its promise, not human failure [rejection of the word after experiencing the glory of the quest] or superhuman success, but human success is what we shall have to be shown."

ANH can be taken as the film that ends with superhuman success ("Use the Force, Luke"); TESB with human failure (loss of Han, loss of Luke's innocence).

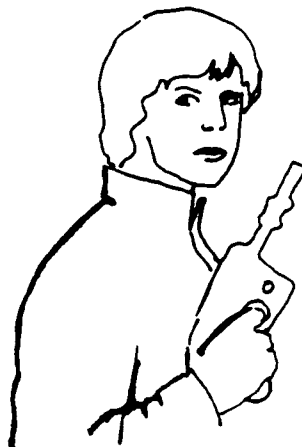
For me, JEDI successfully reflects the most important conclusion: human success, here based on love. Such an ending is not as spectacular as winning through pure, innocent use of the Force and through the strength of a friend's loyalty (ANH--"Let's blow this thing, kid, and go home"), but neither is it as passive as the rejection of an unwanted truth (TESB--"I am your father." "No!"). In ROTJ, Luke, Leia and Han learn/earn the power of love and share it with everyone ("celebrate the love").

Campbell also says, "...the hero shall now begin the labor of bringing [his boon/prize] back to the kingdom of humanity where the boon may redound to the renewing of the community, the nation, the planet or the ten thousand worlds." Reading the "Luke is depressed" stories, with their subplot of "Luke can never be happy again", I wonder if some fanwriters simply can't believe that Luke would want to return to the mundane world of trade and politics inhabited by Han and Leia, or to a world in which he is the only lonely Jedi. The possible "human failure" ending to the monomyth that Campbell talks about presents a hero who refuses to return to the world with the glorious experience of the quest and the pragmatic reality of the mundane world. Do many of our stories reflect our subconscious belief that, despite Luke's appearance at the cast-call, Luke would be one of these "nonreturnable" heroes? Or do many of us have trouble believing that anyone would return and so write Luke's future as a reflection of our own discouragement?

Campbell is fond of quoting the Buddhist

saying, "Life is joyful participation in the sorrows of the world." Do fanwriters reject such a possibility for Luke, Leia, Han or Lando?

On that cheery note, Cheree, I will send this off two weeks before your deadline! (But still too many pages too long...)



Matthew Whitney
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January 24, 1991

For the sake of zine readers, I hope Cheree has spurred the established fanfic authors--and a "next generation"--to write some fresh ideas and get SW fanlit out of its doldrums. I must confess to having written stories in most of her overused categories, though hopefully successfully. What Cheree is saying, though, is not that those subjects/stories were bad, but that they have been done. (Right?) It's time to move on. I'm going to try to wrack my brain and put my spiffy new word processor (Brother WP-1400D) to good use. Wish me and all others hoping to do the same Good Luck. My chief problem with SW fic is that I'm deep into about a half-dozen fandoms now. When I wrote most of my SW stuff, I was SW nearly through and through.

Next, fulfilling a promise made to Carolyn Golledge, she asked me to ask if any fanfic authors would like to share thoughts on how ideas for stories began? For my own stuff, you could probably lump everything into any of three categories: (1) gap-fillers, like how

Han's vision returned during ROTJ; (2) a desire to see something a bit different, usually here I would want to build a story around a goal--like Luke gets angry; and (3) miscellaneous, like where I was inspired by a statue to write a Chewbacca story (for TREMOR IN THE FORCE #5). There is a big, outdoor statue of an American Indian here in Springfield. It was carved from a single tree trunk, the result being an elongated Indian, some 20 or so feet high. The artist was at the time making the rounds of all 50 states and at each stop was making a carving of one of that area's native residents. A wonderful project--but looking at this roughly carved warrior of dark-brown wood, I thought that it looked like an Ewok sculpture. The next question was, what would be a proper subject for Ewok art? The answer was a memorial for Chewie. Thus, "Tears for a Giant."

Z. P. Florian: On why Luke was put in carbonite by Vader. The obvious, though not necessarily the only or best, reason was that he was unsure of Luke's talents, so he was taking every precaution he could. The goal couldn't have been mere physical restraining, or he would have simply had Luke bound and guarded. If Darth himself could flip objects around, maybe he feared Luke could do the same--or use Jedi talents to reprogram the navigational computer. This implies, then, that carbon-freezing puts one into a hibernation that would extremely limit brain activity, and therefore Force-ability. So, I think the reason for freezing was security.

Did this have a dual benefit, though? As you said, could Darth have wanted to spirit his son off to an unknown location, away from Palpatine? If the freezing dampened Force-ability in the subject, it could well block him from being sensed from without. (Vader questioning whether Solo was alive after undergoing the process implies Han's life-aurea might have been clouded or blocked from Vader's senses.) Sounds like you've got a winner of a story idea, there. ((Ed: *Confidentially, she does! Z.P. has a dandy story on this subject that will be published in TREMOR #6.*))

In response to Fiorenzo Delle Rupi's open question about what a first trilogy Palpatine would look like: I don't see him as that old. Not a young man, but not all that old. 50's? Klaus Kinski is a good choice. Definitely

sinister enough. Perhaps a bit hideous, but it would fit the ROTJ character. (I'm sorry, I think Kinski is just plain ugly. A great actor, but to look at--yeck! Real scary!) If they opt for just sinister and not deformed, that would work, too. With that approach you could have a progression of his evil making him look more and more gross. (Using the classic metaphor that evil corrupts mind and body, like Dorian Grey.)

What if Luke had not brought weapons into the Tree in TESB? His failure to leave them was a sign of immaturity and the lack of confidence. If he had overcome these weaknesses, I think he wouldn't have encountered an evil side. Instead, he'd have found a sensation of greater harmony with the Force.

If Luke foresaw Han's rescue from Jabba, maybe the part Leia played went as he had foreseen. Luke does have the Jedi-power to see future events, but that doesn't mean the visions are of all milk and honey. Sacrifices may have been necessary. If he did see this course of events, and the humiliation she had to endure, I think he'd have told her honestly what to expect.

Question: Was Yoda's dropping the hint that "Through the Force, things you will see," a calculated move to test Luke's resolve? Yoda must have seen the traumatic events approaching, maybe not details, but certainly that a difficult time for his young student was on the horizon. Do any of you think he brought up the subject of the Force potential to sense things, expecting Luke to test that talent then and there? Yoda may have expected/was counting on Luke seeing Han and Leia's peril. Knowing how Luke cared for these people, Yoda pushed Luke into making the decision whether to rescue them or complete his training. That makes him a manipulator almost to the degree of a Kenobi. Now, is that wrong or necessary because of the times they live in? If you are learning how to ride a bike, shouldn't you expect a few skinned knees?

Maggie Nowakowska: Lando as a modern hero? Yes, certainly. I also see him very much a realist/pragmatist. Also very at home with technology. Take away all the SW/SF trappings and put him into a modern film about, say, the corporate rat race, and I could see Lando fit right in.

SW in the category of "Space Legend"? I like the sound of that.

Re: BEAUTY AND THE BEAST reruns. Yeah, Family Channel is editing them, but I'm not looking the gift horse in the mouth. Better than nuthin', which is about what I had before. It does gripe me that two episodes (so far) have been skipped completely. They are "Dark Spirit" and "When the Bluebird Sings". The former is described as dreadful in ABOVE AND BELOW: A GUIDE TO BATB by Ed Gross (a fine, though slim volume of interviews, essays, and episode guide). But "Bluebird" I saw first time around and loved. I plan to write Republic video to ask for that one to be released on tape.

Marti Schuller: Never mind why Han's clothes were unaffected by carbon freezing. More important, why can't you see a vampire's clothes in a mirror? Think about it!

Speaking of vampires, what's the initial reaction to the new DARK SHADOWS? I'm impressed. Ben Cross is a wonderful Barnabas, though as Jonathan Frid said at a NYC Creation Con, "He has a strange name for a vampire." Ha ha! Joanna Going is breathtaking, and the actor playing Willie is a hoot! Only complaints: poor lighting and constant thunder/lightning during dramatic moments.

And, Marti, be assured your family is remembered in our prayers during this time of crisis.

Without turning these pages into a debate on international politics, may I also say that like all of you, I am hoping for the safe, speedy return of our men and women from the Persian Gulf. I've made up my mind on whether I think the U.S. is right in what we are doing, but I'll keep that opinion out of this forum. At school, my students are obviously VERY concerned, and there, too, I try to bring up different sides of the question so they will examine this matter from more than one "point of view". I am convinced it is more complex than "Blood for Oil", as some are saying. Let us hope and pray it ends soon.

Patricia Nussman had a super LoC. Lots of meat in it. I cannot wait to read the responses it draws. In preparing my notes before inputting this LoC, I just left a page reference to go back to, hoping inspiration would hit me while I finished reading the issue and

typed this up. Alas. What is the Alliance's strategy for winning? Darned if I know! Would it be better, though, to first wonder how the Empire maintains control? You've got to know what you're fighting before you decide how to beat them.

Is the Empire a galactic mafia? They could be extorting "protection" from the systems, while also doing some good by establishing order and stability. My only experience with the mafia is the GODFATHER trilogy, so take all this with a grain of salt—and a pinch of garlic. The Empire certainly seems to stomp all over civil liberties, and practices capital punishment on a planetary scale at the drop of a hat. We are never given a great picture WHY the Empire is bad, but it is clear that they are the black hats.

So, what is the Alliance strategy? How about attempting to inflict big, attention getting, 6 o'clock news-style publicity of every instance of rebellion against the Empire's military arm? This would encourage the planets paying tribute to withhold that money. The Empire would have to expend effort trying to force the payments out of these reluctant governments. This would spread their resources thinner, allowing the rebels to act more easily, causing more embarrassments, causing more systems to break away.

What kept them under the Empire's thumb in the first place? Perhaps the vast Star Fleet attacking their merchant fleets, cutting off trade to the rest of the galaxy. Toss in the occasional blasting their planet's surface with fire from Star Destroyers, and you have a galactic population of sheep. The Death Star, then, if it had been successful, would have been the end of the rebels' efforts, if this scenario is a reflection of Lucas'.

Judith Yuenger: The only McCaffrey Pern fanfic connection I can offer is a group called Fort Weyr, P. O. Box 402, Irwin, PA 15642. They are a fan club and do a (bi?)-monthly zine. I belonged for a year, but dropped because it wasn't exactly what I was looking for, and I was starting to feel I was spreading myself too thin, too. It might be just what you're looking for, though. Pern fans will also be interested to hear that a three-part graphic novel is coming out (Feb. 91), courtesy of Eclipse Comics. It will be an adaption of

DRAGONFLIGHT. Looks pretty good.

Judith, you mentioned in SE#27 CHRISTMAS IN THE STARS. While not the SW HOLIDAY SPECIAL, that is the title of a SW Christmas album. It featured a few fun songs, along with Tony Daniels telling "T'was the Night Before Christmas" in his 3PO voice, and even a nice bit of cover art by Ralph McQuarrie (of R2 and 3PO helping Santa in his work shop).

Is there anyone out there who wouldn't give 2 cents to know who killed Laura Palmer? This TWIN PEAKS craze is astounding, but I am completely disinterested. Lynch's ELEPHANT MAN is brilliant, but what little I've seen of his BLUE VELVET is enough to know it is not for me. Just too creepy!

Give me the Saga, anyway! Walk the skies...



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41100 Modena
Italy

January 5, 1991

"Ciao" and Happy New Year to all SE readers. I've been reading SE for several years and, although I've become quite familiar with your names by readings your LoCs, just a few of you know me through personal letter-writing. Yet, I suppose some of you may already know that I'm the editor and publisher of the very first and popular Italian SW zine called ALLIANCE, as well as president of the SW Fan Association of Italy, an organization currently numbering nearly 250 members nationwide and abroad, founded in 1986 by a (then) small group

of both non-professional and professional SF fans still devoted to the SW Saga.

I've always wanted to send a LoC to SE if nothing else to express my personal "points of view" on some of the topics discussed in this excellent letterzine, but it was only after I read Cheree's witty editorial, "No News Ain't Necessarily Good News," and many other comments regarding the future of the SW Saga and fandom itself that I felt urged to write, at last. Be patient!

Secondary/Created Characters: I think one of the reasons why SW fanfiction is currently based on the same overworked storylines of the past few years of SW fanlit partly depends on the fact that most of the zine editors require submissions featuring at least one of the major characters featured in the movies. IMO, a writer can't be really creative and imaginative after a while with this kind of limitation. Furthermore, this restriction prevents writers from submitting other SW written material based on secondary or minor characters. I'm sure that without these restrictive submission requirements, SW fan authors could write more imaginatively—and reading some of the LoCs in SE, it's clear some writers already did—create new characters and situations and explore secondary/minor ones. (Personally, I would like to read more about Mon Mothma, for instance, a "minor" character of the Middle Trilogy but there's no doubt, IMO, she's going to be a major one in the first three movies, for she is—don't forget—the Supreme Commander of the Rebel Alliance.) Frankly, I can't understand the reason why many editors and writers believe that anyone in fandom would not want to read stories based on secondary and/or created characters! The SW universe is so vast to explore! Publishing popular Italian SW zines, I can state that two of the three SW stories which won the 1989 Alliance SW Literary Competition were centered around created characters, and in one case with no interaction with any other major character. Nevertheless, both of them did win the Competition and were extremely successful among SW fans. Honestly speaking, I believe that unless you come up with a totally original and imaginative story idea concerning the Beloved Three, it would be much more fun to "explore" the vastness of the SW universe, as well as the potential of minor char-

acters, or create new ones and make them interact with the major ones if the story requires it. Aside from one's personal thoughts about it, West End Games Roleplaying Game based on SW does give some good ideas and advice for creating new characters, exploring minor ones and designing fascinating story scenarios. I can even tell you that some of the Galaxy Guides and adventures scenarios edited for the RPG inspired a couple of the most intriguing and suspenseful SW stories I've come across! Without new movies coming out, it isn't good to totally ignore the RPG publications even if you aren't interested in playing at RPG. Although these publications have gotten, at times, some blameworthy flaws which make them a somewhat unreliable source for information, I believe the publications themselves are still a good source for inspiration for many fan writers. I definitely agree with Debbie Kittle when she says they can provide great story ideas.

New SW Movies: Despite George Lucas' and even the Lucasfilm Fan Club Magazine's announcements, I'm losing more and more hope of ever seeing another SW movie, someday. I believe all of the recent announcements that were made about Lucas' plans to produce a new movie aren't a "prelude" to a new trilogy; IMO, Lucas is no longer interested in making a new film and I believe Tasha Mohr is perfectly right when she says, "He's just interesting in keeping fans interested"--just to exploit to the utmost SW in terms of money, to increase--with false announcements--the number of members of the Lucasfilm Fan Club, thus indirectly drawing SW fans' attention about Lucasfilms' non-SW projects which require support and publicity. You see, as an inauguration of the Skywalker Sound--the new sound facility at Skywalker Ranch--they called for John Williams to direct a new recording session of the SW score; once again, they used SW popularity to draw everyone's attention! This happened again last year during the inauguration of the new Star Tours attraction at Disney World in Florida and many other times in the past... Well, I feel like they're making the most of SW fans' loyalty! Please, don't get my words wrong; I'm not saying that Lucas owes us another SW movie, either. I'm just trying to say that he owes us a little more honesty. The

fact he's postponing "forever" (6 or 7 years' time to just begin working on it means to me he's not going to make it at all) the production of a new film indicates he's hoping against hope that in such a period of time he will feel like doing it or not. IMO, the more he waits, the less he will feel like doing it.

I just hope that facts prove me wrong. I don't know... examining the SW publications edited for the RPG, I would agree with Maggie (Hi!) that Lucas is keeping under wraps any areas which he might explore in new movies/books, but sometimes I feel like this is really "our last hope" if Lucas doesn't decide to play his cards, once and for all.

SW Fandom Survival: I agree with Z. P. Florian when she says that it's up to us to keep the SW universe and fandom alive but that's not an easy task at all! If we don't find "new ways to motivate" the existence of SW fandom, things will get worse and worse. Without new movies in the works, SW zines won't live "forever". I don't know if any of you heard of the recent demise of the STAR WARS FAN CONNECTION, out of Germany. Frank T. Bitterhof, editor and publisher of this international zine, told me that more than half of the SWFC's members had to renew their memberships last summer and only a few did. As a consequence of this, he decided to stop publishing his zine. Even the European SW/Lucasfilm Fan Club, run by another group of German SW fans, currently puts out no more than 1 or 2 issues of their zine per year. If you compare the number of SW zines being advertised in the last two or three volumes of SE or DATAZINE, for instance, you will realize its constant and worrisome decrease.

The situation of Italian SW fandom is quite odd, though. Maybe thanks to the "drawing effect" of our organization's many ideas and plans, SW fandom seems to be quite lively, despite the Dark Times we're currently living in. New SW zines are coming out and I'm told other ones are in the planning stages. Actually, in the last two years, our organization redoubled all its efforts in order to develop SW fannish activities other than traditional zine publishing. We're currently involved in the organization of such events as SW Fan Meetings and Conventions and other events new to SW fandom such as large exhibitions of SW

spaceship models and dioramas, and SW RPG tournaments, as the SW RPG is becoming more and more popular here in Italy. It's clear that to achieve all these goals, we had to learn to partly "sacrifice our egos", first and foremost, and join efforts with other more experienced media fan organizations and associations which could help us carry out most of our plans and ideas. Of course, we had to learn how to manage a "business-like" atmosphere in many organizational areas, but, all in all, it was a small "sacrifice" if we consider all the things we're now able to carry out!

Speaking of what is going on in Italian SW fandom, I'd like to ask everyone more details and information about any SW fan activities being planned during MediaWest*Con. Since I'm seriously planning to attend it in the near future, I'd like to know what kind of SW activities can be expected to be seen at the con. One LoC spoke of a club called "Forces of the Empire" running all the SW activities during the con; can any of you tell me something about that?

Debbie Kittle: Re Star Tours, the rides both in California and Florida are the same. A somewhat bitter note about it is that, according to some friends of mine who did the ride in the summers of 1988 and 1990, the ride is now shorter than the early one screened in 1987/1988...*sigh*

How to do a zine: Not long ago, I read a booklet titled "A to Zine: The 'How-To' of Fan Publishing" by Paula Smith (still available, I guess, from Boojums Press, 507 Locust Street, Kalamazoo, MI 49007). ((Ed: Be sure and SASE first! This is a pretty old publication!)) It gives lots of helpful advice and suggestions, even though it doesn't deal with the troublesome aspects of setting up and running an editorial staff when the zine becomes so "big" that the editor can't possibly do everything by himself/herself. Aside from these limitations, it's a useful booklet, especially for the editors who are under fire for the first time.

Catherine Churko: Re submitting a SW art portfolio to some of the European SW zines for future illo work, I suggest you submit to the Star Wars Fan Connection (if and when the editor decides to put it out again), or the European SW/Lucasfilm Fan Club; or else to other

established Italian SW zines such as ALLIANCE and TREMORS, or the recent CLOUD CITY. Here are the addresses:

THE STAR WARS FAN CONNECTION
Provinzstr. 100, Qu 3
D-1000 Berlin 51
Germany

THE EUROPEAN SW/LUCASFILM FAN CLUB
c/o Dirk Bartholoma/Robert Eiba
Postfach 22 01 11
D-8900 Augsburg 22
Germany

ALLIANCE/TREMORS
c/o Alliance
P. O. Box 411 - C.P.O.
41100 Modena
Italy

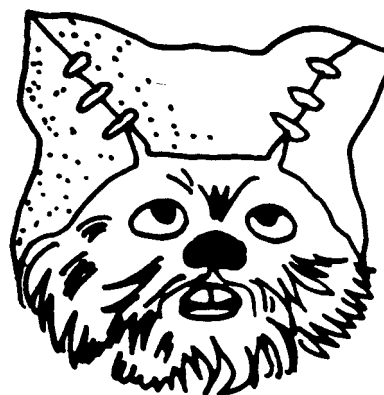
CLOUD CITY
c/o Fiorenzo Delle Rupi
Via XX Settembre, 96
06100 Perugia
Italy

Well, I guess this is all for now. Before I close, I would like to take the opportunity to publicly thank all those American fellow fans who helped us carry out many of the ideas that went into the organization of ALLIANCECON II, our second SW fan convention, to be held in May within the 17th ITALCON, our annual most important SF convention.

Our deepest gratitude goes especially to Ming Wathne and Maggie Nowakowska for their generosity and invaluable support and help. Grazie!

Till next time—La Forza sia con Voi, sempre!

Midwife



Ming Wathne
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January 10, 1991

Well, I am probably late for #28. If so, all I can say is check back to see what I am talking about!

Cheree, you hit the nail on the head when you talked about how a rut has developed, but part of the problem is the fact that we have a given situation by Lucas. Before the Trilogy, it was anyone's guess on how the stories would develop; after we had seen the three, it seemed to be, "well, that's how it is!", but there is a lot of room to use our characters and still develop the SW universe. And if Pat has any unpublished novels, I will be right there at her doorstep to get the first issue, even if they are about secondary characters or newly invented ones. And there have been some great stories, including the Lucas Fan's zine I referred to in an earlier issue.

I believe one of the problems here is that when prospective readers hear about stories that do not center on the main characters, they think of some of the earlier stories of the "Mary Sue" type, where the authors transposed their own alter egos into the Mary Sue Good Cookies that saved the universe type of thing --pardon me if I regurgitate! This we do not need! and we do not need the "let's change the name from Ben Cartwright to Obi-Wan and Adam to Han and Little Joe to Luke and we have a Star Wars story" -- PLEASE!!! But other characters in the universe are great! ESPER, the SW novel, is a great story and again it is mainly not about the main characters, but it is good. And I like alternate universes. My own stories, "The Future Imperfect", are in this vein, but again, please--no Buck Rogers!

Okay, so now I'm off my soap box. Several of the fans were talking about language. Yes, there must have been at least a nominal basic language, but besides that there would be the planetary language and the local dialects, and most difficult of all the accepted expressions in these groupings. Just try this on for size: "We had a man for dinner"; are you a cannibal if you say that? "Climb down;" pray tell, how do you accomplish that? There is a particular

type of wind that blows here in Southern California. Technically, it is called Santa Anna. But a local would tell you it is a "Santana". And if olive oil comes from olives and corn oil comes from corn, where does baby oil come from? If there were not some type of standard, an intergalactic universe would be impossible. Got to close; the Library does call--Go in peace with the Force and happy new year (probably late) to all.

BOOOOOOORING!

Mary Urhausen
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February 2, 1991

This will either be my Loc for SE#28--or SE#29--depending on how soon Cheree gets it and how generous she feels! I won't even bother trotting out my usual stable of excuses for why this is so late [again]; I'll just quote Hannah Cremaster and say, "Reality is fine--but it sure cuts into my fannish time!"

In a quick segue from that to Cheree's lead editorial: SW fanfiction is certainly one area where fandom and reality have rudely collided lately. I honestly don't know what it would take to pass the torch to a new generation of SW writers; I'd settle for just lighting a fire underneath some of 'em! It would be one thing if no one was writing SW fanfiction anymore, but that's not precisely the problem. There may be less SW fanfiction being written, but the biggest problem [as I see it] is more a matter of content than amount. Bluntly put, most of what's being written now is booooooring! And I think Cheree's editorial did an excellent job of explaining why many of us feel that is true. Now, if someone would just come up with a way to blast people out of their literary ruts...

I hesitate to compare SW fandom with ST

fandom, but in some places the analogy holds up. Years ago, before there were ST movies, ST fanfiction had become pretty "rutty", too. Then along came K/S. No matter now you feel about homoerotic literature, I think you have to give K/S two things: One, it blasted ST fanfiction out of the ruts [some would say that now, years later, it's created its own ruts!]; and two, it kept ST fandom alive and kicking--and fighting--until the ST movies came along and revitalized the whole fandom. Now I'm not suggesting that SW fandom needs slash fiction to save it; although I'll admit I've always been puzzled by the lack of good SW slash fiction. I'm just suggesting that SW fanfiction can be saved--if the people responsible for producing it are sufficiently motivated. In the case of SW fanfiction, my personal feeling is that the "revitalizing agent" won't be slash; I think it might be original created characters. Not Mary Sues--I mean good, believable created characters, who not only add some zip to the stories but who also complement the Lucas characters. I think the only way we're going to be able to come up with some new plot lines and return to the kind of fresh, romantic, adventurous kind of stories we once had is through the judicious introduction of some "catalytic" [sorry, Jenni!] characters of our own making. End of sermon! Now, on to the Locs:

Z.P.: I found your question about why Vader took the risk of carbon-freezing Luke quite intriguing. I know this question was bandied about a lot after TESB came out, but I don't recall that anyone ever came up with the definitive answer! My personal theory is similar to yours; I think Vader did want to conceal Luke's "Force presence". But I'm not certain he was consciously thinking of keeping Luke from other possible interference by other Force sensitives. And what made Vader think there were any other Force sensitives, you ask? From his initial reaction over the Death Star trench, when Vader felt Luke's Force presence, I didn't get the impression he was especially astonished that there was a Force user out there--he was just surprised at how strongly the Force was with Luke. Perhaps Vader wanted the safest packaging he could find to conceal Luke from any possible detection by other Force sensitives who might try to rescue him.

Fiorenzo: I hope my comments to Cheree for her "How To Do a Zine" section will be helpful to you. Publishing zines has changed so much in the last few years, that getting into it now is nothing like it was when I stumbled into it! Best of luck to you!

Sarah: You hit the nail right on the head when you commented on the weird antipathy toward Leia in this female-dominated fandom. I've heard lots of explanations, ranging from "Leia really is a bitch" to "We're only in it for the guys, and we want them all to ourselves." None of the explanations seems satisfactory to me. Personally, I consider a SW fan story with a good characterization of Leia to be a rare jewel indeed; very few SW writers, even the good ones, succeed in pulling it off. On the other side of this coin, and equally irritating, is the dismally puerile nature of most of the created female characters in SW fanfiction. I know I said we need more created characters, but please! Make these women a little more real, please! And don't consider it obligatory to trash Leia to deify your created female characters.

Cheryl: I like your idea of an informal get-together for SE subscribers at MediaWest. If Cheree is willing to tackle this, I'd be interested. [I'll be the one there wearing the Groucho nose and glasses.]

Natasha: I agree with you about the flap over 2 Live Crew. The "Luke Skywalker" business aside, I cringe at the idea that any judge or jury can tell adults in this country what they can or cannot buy, read, listen to, etc. I haven't listened to their albums because--all right, shoot me!--I happen to think rap sucks the big one! But I have read the complete lyrics of the songs involved and they are extremely degrading and violent toward women. I often wonder how these charming "just joking around" lads would like it if a bunch of women were singing about how they'd like to hack their little ___s off with an axe, wear their ___s on a string around their necks, or ___ them so hard that blood dripped from their-- Well. You get the idea. Now, if only they would. I don't think these groups need less publicity; actually, I think if the actual lyrics of their songs were widely published, and the people who listen to their "music" [sorry, rap is not music!] could read just what

the heck it is they're listening to, 2 Live Crew might not be so big after all.

Another note, Natasha: I'm sure you didn't mean it this way, but from your comment offering to xerox out-of-print issues of WOOKIEE COMMODE for other fans, I feel you may have inadvertently given people the impression that issues 1 and 2 are also out of print. They are not! Original copies of issues 1, 2 and 6 are still available and not included in our permission to xerox our OOP issues. Just wanted to make this clear.

And to Tina B., welcome to SE! Hope you enjoy the zine as much as I have and I look forward to your LOCs.

To finish up, I want to try to update everyone on the current status of Double D Press projects. I apologize to everyone who had written to me recently inquiring about WC#8 and hasn't received a reply from me yet. I have been trying to hold off writing to people until I had a more concrete report to give. Well, this is about as concrete as it's gonna get!

Currently, WC#8 is not in production. I am not saying it will never go into production; I am just saying that we are not working on it at this time. That's right--there will not be a new issue of WC out for MediaWest this year [the first time that's happened since 1984]. Quite frankly, we do not have enough good material to put out an issue at this time. That's not to say that we don't have any good material; or that we have some good material and a lot of bad material. We just don't have enough good material to justify the work.

The only Double D Press project currently in production is Samia's Indiana Jones zine, NOT EXACTLY A KNIGHT. All inquiries about NEAK should be sent to Samia, not me!! New address: Samia Martz, 464 Winchester Place, Belleville, IL 62221. I will probably be selling the zine for her, but I have nothing to do with any other aspect of it--and no, I don't know when the heck it will finally be out!!

Finally, yes, we are still accepting submissions for WC#8; but please realize that all submissions are accepted conditionally, since the future of the zine is still very much up in the air. This is probably one of those rare cases where the writers seem to have burnt out before the zine eds did!

Cheryl Pryor
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January 16, 1991

Thanks for a great editorial. I gave a lot of thought to the issue of created and secondary characters. It would be great to read stories about other people in that galaxy far away but so much of what we get to read has an uncomfortable Mary Sue feet to it. "Wouldn't it be great if Luke/Han/Jabba fell in love with me--after I've lost 20 pounds and gotten long flowing tresses, of course!" And I think being branded a Mary Sue writer has frightened off many would-be writers. I have a pen pal who writes wonderful Imperial side storeis that she dares not share because they involve a woman falling in love with a major character. The important thing is that even a Mary Sue story can be fun if it's written well, and if the writer can develop those new characters into fully fleshed creations. I'd like to try them.

What can the average fan do to help revive SW fandom? I don't write stories or draw. I buy zines when I can afford them or borrow them when I can't. Unlike a lot of other fandoms, there's not a network of fan clubs to keep newsletters circulating. I'm grateful to Lin Ward for introducing me to SE itself and MediaWest, or else I'd be out of touch with this fandom altogether! There are a whole lot of us average fans out here. We'll read those stories you've tucked away. We'll buy those zines you've been thinking of publishing. What else can we do?

Well, to move right along to other topics-- I loved the article you reprinted, "Raising Luke Skywalker." It was great to see a non-fannish writer using SW imagery--and only a non-fan would say "Hans Solo."

Z. P. Florian: You are so gross! When you come up with an image, you sure make it a strong one! When I think of your new method for the wampa to stick Luke to the ice cave ceiling--well, I'm just glad Lucas didn't film it!

I liked your image of Vader having grandeur in his disregard of guilt. Really good villains need a little grandeur--black leather

doesn't hurt, either!

About your carbon freeze question, I think Darthie didn't want to take any chances. After all, he'd lost Leia from the very depths of the Death Star and he'd seen what Luke was capable of. When he found out Bepin had carbon freeze capability, he seized the chance to secure Luke in a way that would put him out of touch with his ever-resourceful friends.

Debbie: Have you been going to Super Nova toy shows? They are right in Alexandria and are nearly all SW toys. The organizers are super active collectors and the last one even had a costume contest with a great wookiee. A lot of the stuff sells for collectors prices but there are are bargains to be had.

Fiorenzo: Loved your idea of Kiefer Sutherland as a young Kenobi. He has a great twinkle in his eye but he can be deadly calm when necessary.

Your bone-shaking questions were good, too. As to why Palpatine sent his guards away, I think it's because he didn't want word to get out that he was a Force-user. He knew he'd probably have to zap Luke so he made any witnesses leave. The Force, or knowledge of it, seems to be nurtured by only a few. The galaxy at large seems ignorant or mistrustful of the Force. Even Tarkin said the Jedi were just followers of an old religion.

Sarah: Intriguing idea that Yoda's syntax was a result of gradual changes in the language. I like that idea better than his race (there must be more like him...) just gets everything backwards.

Maggie: Sputter sputter... You don't understand Vader's sex appeal? Sweetie, it's got nothing to do with sex = power, and a lot to do with tall, dark and a great voice. Some of us just love the bad boys. I've liked the villains since I rooted for Maleficent in SLEEPING BEAUTY. Villains are always the most fun--a little dangerous, a little wild. It's the appeal of the rebel, someone who doesn't go by conventional mores and lives according to their own value system. It's the Vaders, the Draculas, and the Lex Luthors that make fiction fun and fun definitely = sexy.

Tim: I'm watching THE FLASH. It's practically a job requirement for those in the comic retail biz. In fact, my husband had dragged me to every comic-related movie of the last 13

years--SWAMP THING 1 and 2 and SUPERGIRL included. So it's kinda nice to see THE FLASH done in a non-campy way (they leave that to the villains). It doesn't hurt that John Wesley Shipp is a hunka hunka speed-demon love.

Tina: You horrible, frustrating person, you. I never realized there were words on Darthie's chest thingie! Ack! Your letter sent me scurrying to my scrapbook and I looked through a raftful of pictures of Vader and you're right--there are words. You can only see them in a few pix and all the artists leave them out altogether! The best view--and I checked them all, including my Ewok sized cardboard standup--is the close-up in the carbon freeze chamber where he has his hands tucked into his belt. I swear it looks like "wash, spin, dry." Now I'll never be able to rest until I know what those words say. Get cracking with that magnifying glass, woman! I must know!!

To everyone: If anyone is interested in doing a little tape trading, please write. This is just a general interest request. I was just looking through my videos and noticing a lack of SW stuff. I could trade BEAUTY AND THE BEAST or TREK or cartoon stuff or lots of weird odds and ends. I don't have a list but could give more details to anyone who's interested.

See y'all next issue.

NEW STORY LINES

Tim Blaes
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January 28, 1991

The reason why so much of our fan fiction is in a rut is because even the best writers follow the obvious trends. No one wants to go down the road less travelled! It's time to make a sharp left at the signpost up ahead. Try these on for size:

Luke decides not to worry and be happy. After mopping up what's left of the Empire, he opens a chain of pizza parlors. Han and Leia

don't form a permanent relationship; instead, they break up and make up more times than Taylor and Burton. Strangely enough, it is Han who tries to nag Luke into training his and Leia's children. Luke nags Leia into doing it. Luke has four kids by four different women named Michaelangelo, Raphael, Donatello and Leonardo (the kids, not the women). With the Empire long shut down, the central threat will be from invading Ferengi, who have decided to move in on George Lucas' merchandising rights.

Fan writers have plenty of options, if they don't reach for the obvious (having a warped mind could also help).

"Raising Luke Skywalker" by Richard Detrano was a nice read, but it couldn't help but evoke the image of Luke and Darth on the Oprah Winfrey Show--"Powerful Men and Their Rebellious Sons" or some such theme for the day.

Z. P. Florian: Wampa pee? Wouldn't it come out too warm to freeze fast enough, even in the sub-zero conditions? And could the Abominable Snow Poodle aim correctly while holding Luke?

The reason you give for Vader wanting Luke frozen sounds good to me. What I'd like to know is why he wanted Leia and Chewie taken to his ship. He could have just killed them, or even kept his deal with Lando. Leverage against Luke after he defrosted him? Very likely. Could he have sensed something of the Force in Leia? Possibly, but it must have been a long standing suspicion, if he did.

Debbie Kittle: Luke's original lightsaber was built from a photographic lightgun with a name I can't remember or pronounce. At early MediaWest*Cons, I can remember quite a number of them had been found and dressed up just like the movie prop, some complete with plastic "blades". I haven't seen them for a few years now. What happened to them? I just wish I had access to the metal lathe and aluminum bars that I did in high school shop class.

The language we speak has an effect on our way of thinking, even what hand we favor; if Japanese is your native language, you will have a higher chance of being left-handed. Han may not be able to speak Wookiee, and it probably isn't his first language, but he might have to think like a Wookiee to know what "Gger-ughg-ArAug!!" means (hell, I can't even type anything that sounds like Wookiee-speak). I can't

help but wonder what "strange memes" the Wookiee language may have, and it's affect on Han's way of thinking.

Florenzo Delle Rupi: I have the ROLLING STONE interview with Lucas where he states that Darth Vader fell into a volcano, and that was why he needed all that armor and life support. Richard Marquand, on the other hand, said in STARLOG that GL had never said any such thing, and that the whole angle was bogus... Did Lucas change his mind? Was Marquand full of bluberry muffins? Did ROLLING STONE somehow misquote Lucas?

Regarding your questions, Luke took into the tree what he carried with him. What he seems to have confronted was not "evil" in a general concept, but his own "personal evil". I don't know what he would have faced if he had had the courage to leave his weapon behind, but he probably would have done better and not left the tree so confused. What do you think the guards in the throne room would have done when Luke and Darth started to slice everything into scrap? The Emperor could have told them not to interfere, but it would probably just be a better idea to get them out of the way, so they would be less of a distraction. Even Yoda couldn't get a perfect grip on the future, so I doubt that Luke foresaw everything as it happened.

Ming, Marti and Maggie: Like I said, I'd like to see Han in the First Trilogy, even if I can't see a clear slot for him to be there (Lucas said that only the droids would be in all the movies, and he may fudge on that). What might be done is to sneak Han in without identifying him until the end of the third movie. Han Solo probably isn't his original name, so how would you recognize him if you saw him? If Ben took Luke to Tatooine, who dropped off Leia? If their mother was still alive at that time, then she might have, but perhaps she needed the help of some scrawny gypsy-spacer kid?

Maggie Nowakowska: I don't have an answer for you on why characters like Vader and Avon hold such attraction with some women (I never understood why football players got all the girls in school), but it seems that the question has been voiced one way or another almost every year at MWC. I once suggested that if someone like Darth, Spock, Han or Avon were to

wander into the dealer's room, they would either be ignored or avoided, and I think that statement met with agreement at the time. In a "Men in Black" panel, someone said they didn't want to marry Dracula, they just wanted him to drop by on the weekends.

There is the "I could change him" factor, a totally bogus assumption some women make in real life. Sometimes, it's less equating sex with power than with danger; some women (and men, for that matter) like to play with fire. Deep down, I'm not sure any of us completely know why we are attracted to someone, and what we think we want, we don't like once we really get it.

When teachers or students make my life miserable, I used to imagine what their names really meant on the planet Zootek. As for SW, they can call it Science Fiction, Speculative Fiction, Space Fantasy/Legend, etc., but it's still rock & roll to me. (And if that wasn't the most baroque statement you'll find in this issue, I'll eat a zine!)

Matthew Whitney: Supposedly, Lucas has a notebook locked away someplace with the plots to the first and last trilogies. I'm sure he has notes alright, but I'll lay odds that it is more of a "list of ingredients" than a detailed "recipe". George has changed his mind far too often.

Marti Schuller: Han's manacles were frozen along with him, so anything hot enough to melt them should have been hot enough to bake him, frozen or otherwise. I think, though, this is one of the things we weren't supposed to notice; we shouldn't let "reality" detract from the point of the film. We aren't supposed to notice...but I do.

Pat Nussman: Cheree is right. Cough it up. Any new approach to SW fanfiction is needed right now. It seems that it's the peripheral characters who catch my eye, the ones you see but not meet.

Cheryl Pryor: I second the idea of a SE subscribers lunch/get together. The biggest problem would be finding the best time, a slot between most of the programming. Breakfast Saturday? Midnight raid on Denny's Friday? A banquet rendezvous? (*(Ed: There will be notices posted around the hotel when final arrangements are made for the SE party, but I am shooting for a Saturday night affair.)*)

Making fannish videos is an art I have yet to master, but I'm working on it. I should probably not talk about them, just do 'em, but a SW video that I will attempt will be a country tune that'll crack a few grins...if I pull it off. To any other music video makers out there, I have a request. My B&B tape collection is not as full as I'd need, nor my memory as vast, but I would love to see a B&B video to "Total Eclipse of the Heart", long version. (I just made a list of all the videos I'd like to make. I'll be lucky if I do a third of them. I just wish I had a partner in crime to help me out.)

"Carol Burnett & Company's salute to SW"--not a bad idea, really. Right now, I think I'd take almost anything.

Natasha Mohr: Recycled paper is more than just a good idea, but right now it can't serve everyone's needs. Another low impact source of fresh paper would be hemp. The problem with that is that hemp is better known as marijuana. If hemp for use as fiber could be permitted, we could get a higher quality of paper, that is easier and safer to process and can be grown on a quarter of the land pulp-producing trees take up. One acre of cannabis hemp in annual rotation over a 20-year period would produce as much pulp as 4.1 acres of trees cut down over the same time frame. The hemp pulp-making process would use one-fifth to one-seventh less sulphur-based acid chemicals to break down the lignin in the pulp fibers. The acid treatment is a prime contributor to water pollution, as well as acid riddled paper that would probably turn yellow and crumble inside of 50 years. Ninety percent of paper produced in the world before 1890 was made from hemp. I have heard tell of a strain of hemp originally grown for rope that now grows wild in the Midwest called "Iowa Ditch" that has almost no narcotic traits.

Fox TV used to have a program called BEYOND TOMORROW. Once they explained a rather exciting (well, to me, anyway) sewage treatment process; after the sediment was extracted, the liquid was pumped through a filter of diatomaceous earth, introducing bacteria so thoroughly that the sewage starts to boil with methane, which is drawn off and made use of. Hydroponics is used to finish the purification process. At the time, they were still searching for the

best plant to soak up the remaining impurities, but why not grow a cash crop while they are at it? Why not hemp? Each city could produce part or all of its paper needs, while at the same time keeping our rivers and streams clean.

Judith Yuenger: My dream would be to interface a laserdisc player and a projection TV, pop a bushel or three of popcorn, and invite a few friends over to see all three movies on the largest sheet we could hang up.

Catherine Churko: About a week before Thanksgiving, my mother became quite ill, and eventually had to enter the hospital. Fortunately, I had friends here to support me. One night, the son of one of these friends (let's call him Jake) and one of his friends (let's call him Pinhead) drove me over to the hospital to see my mother. Pinhead is just about the stupidest person I know; Jake once sent him into K-Mart on a mission to find a football bat. The tape Pinhead wanted to play in the car wasn't 2 Live Crew, but it was just as bad. Jake thought it was funny, "Listen to those stupid niggers." Sitting in that car, I could feel my blood pressure building and building, with no way to avoid the incredible hateful, pointless excuse for entertainment, short of ripping the tape out of the deck. Even after the car stopped and we were entering the hospital, Jake and Pinhead were laughing and joking about the tape and then Jake caught himself mid-syllable referring to my mother as a "bitch". He quickly apologized and said he didn't mean it. I told him he shouldn't say things he didn't mean. I don't know if he understood me. I stand by the First Amendment, also, but I can't help but ask, is this truly the music of the Young Black American Male?

Some books on the subject of the paranormal have an almost...incestuous quality about them. Rather than go out and research for themselves, some authors crib from other books on the same subject. This can lead to distortion that can only hinder legitimate examination of the unexplained. GHOST OF THE AIR: TRUE STORIES OF AERIAL HAUNTINGS by Martin Caidin has no such shortcomings. In all matters regarding aeronautics, Martin Caidin is competence defined. He has taken every step to verify every word he puts down. The only problem some of you may have with this book is Caidin's own expertise; he flings around the names of planes and some

technical jargon, mostly in an effort to clearly establish the situation. Don't let any of it rattle you, just glaze right through it. This book is a marvelous read, colorful and chilling. Although this is the first book of his I have read, I hope to pick up one of his SF novels soon.

Fly casual...

BLOODY SMUGNESS

Tina Bentrup
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February 5, 1991

I'm late! But it's not my fault! I had to read through eleven back issues of SE! Some punishment, eh?

And there's not one of those issues that isn't marked up with yellow highlighter and pink highlighter and stars and asterisks and exclamation points and scribbles in the margins! If I tried to respond to every item that intrigued me, it would take me as long as it's taking George to make the First Trilogy (sigh). So I'll just deal with a few.

Bev Clark: Thank you for your beautiful essay in #19.

Maggie: I love ALL your letters! Do you have a union card? You're my nominee to play Mon Mothma in the First Trilogy!

Catherine Churko: You've probably long since had answers to your question about James Earl Jones, but yes, he did give an interview to STARLOG (#128, March 1988). Were there any others?

Also, where can I find the "real good stories" about Palpie's ghost that you hinted at in #24?

Pat Nussman in #27: Me, too! Minor characters fascinate me. My favorites are Admiral Ackbar and Maggie No--, whoops, I mean Mon Mothma. I'd love to read some of those unpublished stories you mentioned, so I'll join with Cheree in urging you to submit them.

Also, I was impressed by the questions you

raised about the non-Jedi aspects of the Rebellion. You seem to have a military mind! How do you think the Rebel commanders felt about Luke's frequent disappearances: to Tatooine to rescue Han, to the Death Star to hobnob with the Emperor, to Dagobah to do God knows what? Did they just give him a free rein and forgive his eccentricities because he was a Jedi? Or did they consider him brilliant but unreliable?

Fiorenzo: Hello, over there! I'm glad Palpie is your favorite character. He's not my favorite, but he fascinates and terrifies me. I agree with you other Enclavers who see him as the real villain, the megaForcewielder of all time. Yes, I agree that his looks must have changed a lot since the days when he was kissin' babies and pressin' the flesh. "A good-looking older man with a sinister gleam..." Yeah! Wonder what altered his appearance so drastically? Maybe once he became Emp he just abandoned himself entirely to evil, withdrawing from public view into a reclusive life of dark meditation, reading the signs of the future, and controlling the souls of his minions from afar, like Sauron in LORD OF THE RINGS. Or maybe he was able to influence how people saw him.

Does he still exist out there in the Force somewhere? I fear the answer must be yes. "In the sunken city of R'lyeh, dead Cthulhu lies dreaming..." And waiting to be called forth again! Great subject for the Third Trilogy, perhaps?

Why did Yoda not do battle with him? Because it is the strength of the Good Side to be passive. If Yoda had fought Palpie, he would have had to alter his very nature. Luke, as the warrior, came close to losing the whole ball of wax in his final confrontation with evil; Yoda couldn't risk that.

Besides, he was a little short to be a Stormtrooper...

Everyone: While we're on the subject of Pruneface, why has nobody nominated Ian McDiarmid, THE MAN HIMSELF, to play Palpie in the First Trilogy? He's still quite a youngish sort of chappie, though God knows how old he'll be by the time George, etc. I've ferreted out almost every movie he's appeared in: GORKY PARK, DIRTY ROTTEN SCOUNDRELS, THE AWAKENING, DRAGONSLAYER. He seems to go for small "character" roles with a sardonic twist, like Pro-

fessor Andreyev in GORKY PARK. Terrific part! "Goodbye, pretty lady." Has anybody seen it?

Marti Schuller: Barbara Gardner in #18 mentioned a story you wrote called "Acceptance" that deals with the Vader/Anakin issue. Where can I find it? ((Ed: "Acceptance" appears in A TREMOR IN THE FORCE #5, which is still available. See ad in the back of this issue.)) Sarah Cohen in #27 seems to share your feeling that Darth and Anakin are not two sides of a split personality, not Possessor and Possessed, but simply two aspects of the same person. This is how I like to think of him, too. After all, when Luke says "You were once Anakin Skywalker, my father," Vader does not say (as he might have), "That man is dead now", but rather "That name no longer has any meaning for me." (God, I love that scene!!!) ((Ed: A side comment here about the two names/two personalities issue. When Anakin entered into his public/political life at his "rebirth", he probably just changed his name to divorce himself from his old life. There is plenty of historical precedent for doing so. For example, Vladimir Ilich Ulianov will forever be known to history as Lenin, but both names still refer to the same person.))

Come to think of it, it was Obi-Wan who got us all (Luke, too) in the habit of thinking "Darth vs. Anakin". In ANH, it was "Vader betrayed and murdered your father;" in ROTJ it was "The good man who was your father was destroyed." Now, I enjoy a good Ben-bash as much as the next Enclaver, but in all fairness to the man, maybe the whopper he told Luke was the same whopper he believed in himself: an elaborate defense-mechanism that made it possible for him to live with his guilt all these years. One thing I've never been able to stomach about Ben was his bloody smugness, his seeming lack of contrition for the stupendous mess he caused (after all, if the creation of Vader was what made it possible for Palpie to begin his reign of terror, Ben would have been responsible for the Empire, the war, everything). But maybe that smug self-righteousness resulted from Ben's conviction that he really wasn't to blame TOO much for what happened. If he had dwelt too deeply on his guilt, he might not have been able to function at all.

Was "Obi-Wan" a title or a name? I think it was a name. "Ben" was his nickname. How

do you get "Ben" out of "Obi-Wan"? The same way you get "Hank" out of "Henry". With forceps.

Z. P. Florian in #23: I like your idea that it was Anakin's "thirst for knowledge" that got him in trouble. The Faustian man, all right. I picture him as having a daredevil streak, not in a reckless way, but coolly professional like a movie stunt-man. Perhaps his fatal flaw was that he couldn't resist the call to danger. This, coupled with Ming's notion that the Jedi "establishment" might have been somewhat rigid suggests a scenario in which Anakin seeks out Senator Palpatine because he alone is willing to teach him things that fuddy-duddy Ben refuses to discuss. "Ben warned me about the Dark Side, but I've faced danger before and always come out on top." Maybe Anakin felt himself to be unique among Jedi, more powerful with the Force than any of them, powerful enough to bridge the gap between Dark and Light. But in Palpatine, he was to meet his match. And by the time he realized what was happening to him, he was in too deep to pull out.

Chris Graham in #24: When did Vader realize that Luke was his son? I think when he got back to the Fleet after drifting around in space in his Bent-Wing, the first thing he did was order an Intelligence investigation of that young pilot who had blown the Death Star. As soon as he heard the name Skywalker and learned about his background (an orphan raised on Tatooine), he KNEW. Before that, he had had no idea. And I like to think that this is when Vader felt the first stirrings of goodness within him.

How common was the knowledge that Vader was once Anakin? I agree with Marti Schuller in #25 that only a handful of people knew. Palpie and Ben, obviously. And Yoda. I'm not sure about Bail Organa, Mon Mothma, etc. Owen and Beru? When they give each other that significant look in ANH, is it Irresponsible Anakin they're thinking of, or is it The Great Locomotive Face himself?

And if indeed the true story was known to only these few, then what did the Galaxy-at-large believe had happened to Anakin Skywalker? He was a war hero, after all, so his "death" would have been big news. Was there a cover-up? Did the other Jedi know? Did Ben spread

the story that "Darth Vader killed Skywalker," or was this just a one-time fib concocted especially for Luke? If so, what was the other version of Anakin's death?

Sarah Cohen: In #19, you asked how people felt about the Unmasking Scene and unleashed a deluge of discussion! This is a Major Issue for me, so here goes:

At first, and for a long time thereafter, I too was terribly disappointed at the choice of Sebastian Shaw to play Anakin. Not knowing what Dave Prowse looked like at the time, I was not expecting him, but it bothered me a lot that Shaw's face was so plump and soft. I wanted to see a rugged, Heathcliffy sort of face with good bone structure, a cross between James Mason and Jack Hawkins! I thought Shaw had interesting eyes, but that was about all I was willing to give him.

As the years went by, everytime I saw ROTJ, I kept trying to reconcile myself to That Face, but still I cringed and railed at the casting director. At the same time, however, Shaw's acting never failed to move me deeply. A wierd emotional cocktail.

Then, late in '89, during my SW "relapse" (see #27), I started tracking down other movies that Shaw had appeared in, and that's how I stumbled on HIGH SEASONS, a 1988 sleeper directed by Clare Peploe. Shaw had a marvelous part in it and was on-screen a lot (looking fit and tan), so I feasted my eyes and heart. In this film, he radiates the most beautiful quality: a fatherly warmth and profound kindness that really got to me. (I have a permanent hang-up in this area; my own father was such a lovable, twinkly man, and yet so emotionally frozen that I never could get close to him.) I rented the movie several times and finally bought it, my former objections to SS having melted away entirely.

I now accept him fully as That Face, and my concept of Anakin's character liberated from darkness is largely based on him. It really makes me happy that some of you Enclavers responded positively to him from the beginning.

But I still don't know, in spite of months of research in the University library where I work, why or how he was chosen to play that part! Did George choose him? Does anybody have any info on this?

Oh, my...this is SO much fun, and there's

SO much more I could say, but I'm a week late already, so I'll save it for another time. Thank you, Cheree, for making this possible!

LANDO COMMENTS

Catherine Churko
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January 12, 1991

Hello, and Happy New Year to all of the SE family. Peace and prosperity, caring and creativity, magic and miracles, silliness and serendipity are some of the things I wish for all of us.

I've been prompted to start this SE letter way earlier than my usual last minute dash. Let's see if I actually complete it. Two items left over from SE#26. First, re: Lando. My first written material of SW, other than the movie books, was the SW comic about 6 months before ROTJ was premiered. I was pretty excited about it, found most of the old issues, and bought the new ones every month.

Because Han was in carbonite and they didn't always resort to older chronologies for stories, Lando's character got highlighted more than he might have. I got to enjoy his character more as well, as they had stories where he and the rest of the gang were skirmishing with the Imperials and trying to track Han down. And once Han returned, Lando was still given good parts. So to me, Lando was around a lot longer than just the last half-hour plus of TESB.

This also means for me he integrated himself into "the ensemble", as I think of the seven (Lando included) heroes arrayed against the eighth main character, Vader, and watched over by the other two major characters, Kenobi and Yoda. I think I rather associate the seven with THE FELLOWSHIP OF THE RING. (Oops, forgot to include Palpie as another main character whose presence is there from ESB on if not his physical appearance.)

Lando conceivably could have escaped Cloud City on his own and left Leia, etc. to their own troubles. He was the administrator; some-

how he would have found a ship to sneak out on or to hide somewhere. Would Vader have been able to sniff him down like a bloodhound through the Force? I can't remember whether he can only sense those who radiate strongly in the Force. Would he have thought to take a mental notation of Lando's Force aura, in order to assure himself in case of such defect. Or was Vader too arrogant to think that Lando would have attempted escape at that point? But Lando was a friend of Han and Chewie.

IMHO, Lando began to make amends right away by helping Leia, Chewie and Luke and even Han by trying to get to him before Boba Fett took off with him. He was in anguish himself for what he had done, as he saw more and more what his actions had set in motion. I must say I have a little difficulty in understanding those fans who (IMHO) are a little short on the compassion and unwilling to see by the end of ROTJ that Lando is equal of hero status, as well, or certainly at least forgiveness since he was deeply pained by what he did and set about to remedy his actions. And Han forgave him, for Life's sake!

Item #2: Oops, one of those rushed written letters of mine was bound to get me misunderstood one of these days, with my somewhat sloppy sentence structure or shortening things for fit or to save time. Z. P. Florian easily misread me, what I was trying to joke about. Er, Z. P., I wasn't talking about suffering at all. I was referring to the line-standing so hilariously drawn by Rebecca Carey for Carolyn Golledge and Karen Estabrook's story in the zine we both shared illo duties in ["A Night in the Life of Han Solo" in WOOKIEE COMMODE #7]. I was referring to its imagined counterpart made up of Luke fen. And since the ratio of "serious" Luke fen to "serious" Han fen has always been way smaller, that line would be smaller, to our delighted advantage.

I think I'll start with hello's and comments in #27, before I do a better explanation of fan writing plotline questions than my rushed answer last issue.

First, a big welcome to Fiorenzo and Tina! Wow, more new fen either discovering SWzinedom and/or SE, to keep our fandom family growing. Fiorenzo, that's wonderful that Z.P. gave you a fannish hand with your area's zine (I looked up your location; I see it's 25 miles north of

Spoletto). Are you one of those who thinks Palpie didn't experience total destruction, including irreversible energy pattern disruption so that he couldn't even reassemble on the energy planes? So that he did survive to wreak havoc for another day? (See my later comments on plot.)

As I mentioned in another SE, according to the Hawaiian branch of Shamanic practice, those energy users who used the energies for consistent malevolent intent were sorcerers. And there were no old (chronologically speaking) sorcerers in Hawaii, just those whose malevolent intent had twisted their bodies to look old beyond their years. The reason being: all thought that is to be directed outward to another first originates in the sender. Such strong energies permeate into the denser energies (matter) and warp the body. (Conversely, they say, using energies for positive purposes (and just plain strong, reoccurring thoughts--for thoughts are energy) had harmonizing, healing effects on the body. There was no "Picture of Dorian Gray" on Hawaii and neither apparently in the SW universe. So Palpie could have been anywhere from say 40 to 60, depending on how old he was when he started out as a senator.

Tina: Ah, that's an advantageous attitude to have re: your comments about being "married with no other children other than my husband and myself"; very humorous. That boundless sense of wonder/play/joy/discovery all children are born with (some lose it very fast, some slower, some never) is a "secret" for preventing, slowing down, reversing decrepitude of the mind (and its echoes into the body).

Yes, that fabulous rush on discovering fandom/zinedom! How sweet the find! I remember thinking, since the first zines I found were from the NY area and Florida, that that's where I thought all the fans were. I didn't even realize it was a national and international love affair until I found "the Commode" and SE and saw all the other fans.

Oh, I too went nearly cross-eyed trying to decipher what the words were on Vader's chest-plate. I guess they would have to have been function indicators for the various switches. Maybe he knew them by heart but if he was ever injured perhaps those would be of help to continue to regulate his vital functions, damaged

long ago in the fight with Kenobi, by anyone who came upon him.

Debbie: Glad to see you had a great trip. Any Northern Lights? Thanks for the info on Star Tours. (Someday!)

Ming/Maggie: Since Han trusted and loved Chewie, these potential soul qualities were already activated, just way too narrowly applied. By the time he turns back to help Luke destroy the Death Star, his sphere of caring had begun to widen even if most of him didn't know it, perpetuating its denial in such slipped comments to Luke as "I couldn't let you get all the reward!" (paraphrased here) (as for Greedo--perhaps Han could have gotten out of there without killing him, I'd like to think somewhere deep inside he could feel a bit of sorrow for having to kill. It certainly raises one of those "big questions". Did/could any of the rebels hold the paradoxical emotions of relief at their survival at Yavin and yet sorrow at so many deaths up on the Death Star? Is part of maturity the ever-widening circles of compassion?).

Sarah: Welcome back! I too have pointed out my unhappiness with the way a lot of authors (especially early on, I think) made Leia into a bitch or turned her into a dewy-eyed dependent "yes woman" after she fell in love with Han. My other main complaint was her instant pregnancy after one night of bliss with Han (the sex itself didn't usually bother me). Had she thought of having a family at that point of her life? She was young and her life had been diplomacy and rebellion up to that point. And she did have social contact with some men, anyway (her "nice men" comment) outside her official duties. And did she want a family at all? (With GL's family values paraded through SW that would seem to be a given--I have a slight aversion to that phrase having had it waved in my face from the super rightwing religious fundamentalists...to lay on an array of prohibitions I reject).

But just in human and practical terms, we don't even know if Endor was the first battle of the rebels' war. How many outlying regional Imperial groups were going to regroup and go after the Alliance and our heroes? Would it be days, weeks, months, a year or two? I'm pretty sure Leia would not want to be pregnant then, until the Alliance could really set up

the new government. (Ed: I once did a trio of short stories called "Choice" that appeared in a couple of issues of FAR REALMS, which dealt with just this theme. In my stories, Leia and Han had made love on Bespin and she had conceived. But by the time she found out, Han was in carbon freeze and the war was pressing on her; it just seemed an impossibly bad time for this to happen. She couldn't afford to be pregnant in the thick of battle, yet she couldn't bear to abort Han's child, knowing that she might never see him alive again. The solution was pure science fiction and I thought resolved the dilemma quite satisfactorily. However, many people took me apart for having the gall to suggest that Leia wouldn't be absolutely thrilled to be pregnant and informed me roundly that children had always been born during wartime, etc., etc. Oh, well...can't please everybody...))

Then, I'm pretty certain Leia would want to be there to help start at least the beginning weavings of the government. Diplomacy and senatorial work is in her blood the way the "starsense" is in Han. When things seemed settled in, then I could see her considering a family. She might want to lower her work or take off altogether for a few years, while her kids were young. And given she would have all this energy expended (willingly) on all these other things, she might even just want some time alone before she and Han took on the responsibility of raising a family.

And we don't know how Leia feels about becoming a Jedi. That also will have an effect on her decision. Thank goodness (IMHO), there are some authors who have portrayed her complex, vital, intelligent, interesting character well.

Marti: Hang in there, we are with you. I remember some comments Hamill made in a print interview that he and the others had informal options when the third trilogy was to be done, if they looked the part that GL wanted them to portray (sorry this is so vague--7 years ago). He also said something about the discussions he had with GL, fleshing out Luke's character and Force stuff, that there was also another print piece where GL said he envisioned Luke making a brief Kenobi-like appearance.

Tasha/Sarah: I liked your comments on translators as a source of status symbols re:

Jabba.

Judith: Thank you in general for your kind comments on the SW artists. There's nothing like illoing a story you really like. It's a high! I've lugged my zines down to the copy shop to make copies of my fave artists' illos to hang up on the wall in my studio. I also put up a few xeroxes of the illos that I've done that I still get a charge out of.

Melanie G./Z. P.: I will have to defer my comments on Luke/Palpie for another SE since I want to talk about SWzine plotting. Since I went through my zines (dated '83-'90), I will take stories that feature Luke as main character or in there in a strong way. Maybe you'll see a story you hadn't heard of yet.

Maggie: We were on similar wavelengths re high ranking Nazi kids finding out their parentage later on. After I read the Kenobi/Luke discussions, I thought, well...what if Hitler had had kids and they found out much later, because they were whisked away and not raised by him but by anti-Reich Germans or whoever. Or further extrapolation, what if the Third Reich had won? And there was an active rebel movement, and some kids now coming of age and using their various organization/fighting talents and suddenly finding out just who they are fighting against (a bombshell with unpredictable reactions, as you pointed out in your scenario) (I was thinking Alternative Earth idea).

Cheree, Pat N., Mary U., interested parties: I started to write Cheree some more comments in between #26 and #27 on the SWzine plot issue. I'm going to semi-repeat and expand on them here. For me, it comes down to 4 basic aspects: characters (my favorites, the ones I like and am intrigued by, the villains that are formidable); the general themes/areas that the Saga portrayed, that interest me, various planets and cultures and starscapes, and finally skill of the writer.

I will outline my particulars and you'll at least, from one SWzine fan's view, see how all these aspects blend together into what I will read. (I think I'm pretty flexible but you'll be the judge.) My two favorite characters are Luke (admiration/empathy/lust) and Leia (even before their sibling link) (admiration/empathy/inspiration as a woman). I have great affection and admiration in various ways for the

rest of the gang plus Ben, Yoda, Mon Mothma, Reeiken, Dodonna, Wedge (particularly through the comics), and Palpie and Vader as strong villains.

I love all kinds of fascinating starscapes, worlds (landscapes/seascapes, vegetation, animals) and cultures (architecture, clothing, arts/crafts, philosophies, etc.). In SW, our heroes can go out to meet and learn from all the various peoples (human and all other beings), have exciting or subtle adventures in their lives. Here is a wealth of great breadth to play with, for writers and artists to depict.

The themes that grabbed me almost subliminally by the gut/mind were the Force and the Jedi. (It makes perfect sense for me. SW was a stimulating foretelling/reawakening of my search for metaphysical teachings and studies of "energies" and the "parasciences" just a few years down the line from ANH. What could be a more compelling image than a space-faring technology-using society acknowledging (sometimes more, sometimes less) the very Unseen Energies (powers) that scientists continue to battle against/scoff at and worse, on this planet (Western techno-society in general). Then there are the themes of fighting for freedom from exploitation, domination, etc. and questions around that.

I'm sure I'd be interested in reading medium short stories (20-40 pages) of purely created characters dealing with joining the rebellion or not, becoming a Jedi or not (whether pre-Clone Wars/post-ROTJ), especially if the writing was of high calibre. (I think that would definitely apply if it was longer than 40 pages in a zine.) I would not buy straight zine novels (tight budget), but would read them as part of a zine. (There might be some exceptions with created characters I already have a liking for from various zine writers--but not now, just for low dollars reasons.)

Here's a skilled writer example: I'm not a big fan of Free-spacer stories in general, but Patricia D'Orazio's story, "High Stakes" (KESSEL RUN #3), tells how Sybelle (free-spacer Corellian) wins a young Han from possible bounty hunters (and anti-Corellian Wookiees?). She constructs a whole series of Corellian Clans as free spacers and shipbuilders. And they are wonderfully "crazy" and fun to read

about. (Trish is no longer doing SW, but they pop up in several of her stories.)

Catriona Campbell's "Missing, Part 2" (WOOKIEE COMMODE #7) is a Luke story but I want to hear the stories of the farmer's wife as a little girl with her father (a historian) during the purges. And Bryon (Imperial interrogator/technician) and Tank (Imperial doctor) whose politics are slowly turned around through their contact with Luke as their prisoner. I want to know what happens to them. I could read (don't groan, Melanie R.) more of Melanie's pantheon of past Jedi masters and their lives/methods.

Let me list more of the stories that meant something to me to give you better ideas. Prequels: "Descending Darkness" by Marti Schuller (STAR QUEST)--Good tale of Ben, Yoda, Anakin, Mon Mothma, Palpatine, and created Jedi. "At First Sight" by Pat Nussman (KESSEL RUN #3)--Very young Leia, young Han and younger Reeiken in a kidnapping and politics on Alderaan and a hilarious epilogue. "The Legend" by Marti Schuller (SHADOWSTAR #30)--Excellent story of Yoda's life as he became a Force User. "Castling" by Mesarthim and Stardancer (A TREMOR IN THE FORCE #5)--Sprawling big story with Bail, Ben, Anakin, Vader, Mon Mothma, and various created characters (Jedi, government people, mothers for Luke and Leia, etc.). "Chewbacca's Dance" by Z. P. Florian (WOOKIEE COMMODE #7)--Inventive AU/ROTJ story. "Ultimate Right" by Patricia D'Orazio--Leia's growing relationship with Han and her challenge with a pacifistic planet to get needed Rebellion aid. "Edge of Darkness" by Patricia D'Orazio (FAR REALMS #8). Jaspin (Corellian clan member), Torian (Palpie's minion), and others fighting for Luke's body and soul. "Highflight" by Diane Duane (GUARDIAN #6)--Alternative ROTJ Luke and Vader, fascinating beings. "Forms Reversal" by Carolyn Golledge (CIRCLE OF LIGHT #4)--Wild ROTJ ending with an undead Palpie. "Graven Image" by Mary Jean Holmes and Mary Woods (SHADOWSTAR #27, 28 and 30)--Excellent political, emotional tale of Luke attempting to set up Jedi school in the face of politics and racism (to non-humans). I've enjoyed almost every Mary Jean Holmes, Karen Ripley and Carolyn Golledge story I've read because of their portrayals of the gang with so many fascinating created characters and cultures

that meet/assist and learn from and are assisted by.

On your article, Cheree, I am not tired of #'s 2, 3 and 5 because as a newer SWzine person and one who only has so many dollars to spend, I have not had my fill of those themes, although, yes, I want them done well and innovatively. But I think there is a bit of a gully between those who have played in the field for 2 times, 3 times longer than I. I hope, though, that my comments that I have made appeared somewhat flexible and encouraging. Keep writing and drawing.

All of you heading to MWC in May, have a great party, be fun, be creative and hoist one for me! In the Light...

SUGGESTIONS

Pat Nussman
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February 6, 1991

I'm either very late for one issue or very early for the next. The delay being that last month I started a new job that I'm still in the learning curve on, moved to Alexandria to be nearer my job (and yes, I hate moving). I had started a LOC before all that started, but Real Life intervened.

Anyway.

First, I agree with every single word of Cheree's editorial. When I first got into fandom, there were a lot of interesting and fun stories and discussions on a variety of subjects. For some reason, ROTJ seems to have closed the door to fun and speculation...leaving us with an endless round of rather predictable stories. Perhaps this is inevitable, but it doesn't mean I have to like it. I don't. The doldrums in SW these last few years actually make me look back with something like nostalgia to the Church of Ford/Cathedral of Luke feuds. They weren't pleasant, but at least I was sure everyone was alive.

Partially, perhaps, this is because ROTJ closed many of the doors to "what if's"...what will happen to Luke confronting Vader, how will Han get out of carbon freeze, what's the future of Han and Leia's relationship. But I still think there are not only still "between"-film stories to write (and alternatives...why not?), but also more about what happens after ROTJ than has been touched on. Hardly anyone's really explored the period between Endor and the actual end of the war...and anyone who thinks Endor marked the end of conflict is more than a bit naive.

Moreover, I propose an entire moratorium on "Han and Leia in the Ewok hut" stories. I'm a romantic myself (in fact, I've been accused of being a Blatant Romantic in non-too-complimentary terms), but enough is enough. As a friend of mine pointed out, if Han and Leia had gone at it with all the enthusiasm some fan stories suggest, they'd probably end up in (separate) monasteries just in reaction.

Suggestion: How about some pre-ANH stories that don't have to do with Anakin's fall? Something just before the film begins, for example. Two ideas have occurred to me that I don't believe have been touched. One is connected to Vader's statement: "You're not on any mercy mission this time." Is that perhaps the reason Leia's a senator at what seems to us (in contemporary terms) a young age? Did she pull off something so spectacular that it catapulted her into a Senate seat? And did she use that reputation later in missions for the Alliance? That seems to me a singularly underused line...just hanging there, waiting for someone to do something about it.

Second, the intro to ANH mentions a "first victory" of rebel troops against the Empire, during which the Death Star plans were stolen. Who initiated this...how did it come about? How did Leia get in the middle of it, enough so that she'd be in possession of the Death Star plans? There has to be a story there somewhere.

And--just a vagrant thought--why in the hell was Han Solo in Mos Eisley in the first place? Or on planet...later on, we find out Jabba's headquarters is reasonably close--at least by that technology's measure. You'd think he'd want to be on the other side of the galaxy from Jabba, since he owed him money.

Was he going to see Jabba (doesn't seem like a good idea) or was Mos Eisley simply the most likely place, for whatever reason, to pick up a job? Or is there some third or fourth reason that doesn't immediately occur to me?

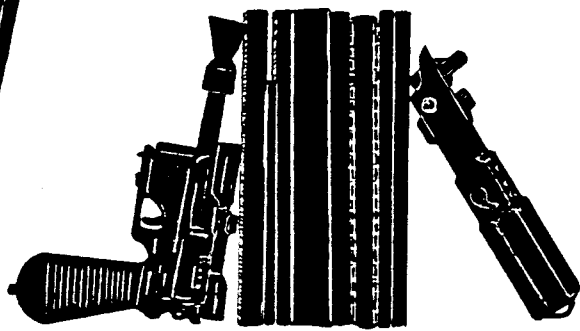
Jumping forward to TESB (my personal favorite)...the glimpses of military life (about the most we ever see) are rather intriguing. One thing that's always amused me is the way individual rebels walk in between Han and Leia while they're arguing...just as if it's the most natural thing in the world for two well-known figures to be shrieking at each other in the middle of a hallway. That gives me the idea that--like in any close-knit society (like fandom, for instance)--people in the Alliance might be amusing themselves with gossip of various sorts and Han and Leia's "disagreements" would be well-known. Perhaps soldiers are taking bets in the messhall about the outcome--whether they'll kiss or kill each other. Somehow, I think there'd be very little privacy

in the Alliance.

Off on another subject: I wonder if there'd be any merit in people reviewing "classic" SW stories in SE. I don't mean review in a critical sense (the sense that starts fights), but rather retrospective. I know a lot of the names I see in SE came in after many of the older zines went out of print, so that might be helpful in providing, say, a historical perspective. Then, any fan who wanted to could query Ming's Archives to see if she has a copy of the zine in question. Just a thought.

((Ed: Excellent thought, Pat. I'd love to see some of the great, but forgotten, stories be brought back to light. Catherine Churko sort of started the ball rolling in her letter this issue. Alright, all you dinosaurs out there, get those dusty zines out of your closet and rediscover the delights therein--and then sent me a short blurb on your particular favorites!))





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and lands in Australia instead. What begins as a disaster turns into a soul-searching stay in the Land Down Under when Kenny is "adopted" by a young retarded man, Tim Melville, and his family. "Castellon" by Pat Nussman and Jacqueline Taero. Han and Luke have rescued Leia from Vader's grasp but the three of them must now destroy the Emperor--and must seek additional training from Yoda to do so. Will they be able to accomplish the task? And will Leia's rescue from the Dark Side prove lasting? Also: "Execution" by Elaine Christiani (Han Solo); "Raiders of the Lost Sun God" by Melody Womack and Jan Slusher (Indiana Jones); "New Horizons" by Michelle Worley (Barnsby). Poetry by Jacqueline Taero, Cypher, Elaine Christiani, and Susan Zahn. Art by Dani, Wanda Lybarger, Dianne Smith. And loads and loads of cartoons. \$20.50 FC (SASE for overseas postage). Make check or money order payable to FLIP OF A COIN, Paula Truelove and Jenny McAdams, Editors, 502 McKeithan #4A, Tallahassee, FL 32304.

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RESOLUTIONS SOLO by H. Sapiento. The complete story of Solo's life after he marries Leia. Much is also revealed of his past. Great trashing and great mushy stuff. 625 pages! 3 volumes. Unbound. SASE to C. Golledge, Rt 1, Box 20E, Fillmore, NY 14735.

THE WOOKIEE COMMODE #1: The zine that started it all! Still some copies available. Fiction, articles and poetry by Ripley, Peed, Thomas, Martz, Rogan, Saye and others. Art by River, Peed, Fregni, Carleton and others. Cover by River. \$12.50 first class mail, \$10.00 in person. THE WOOKIEE COMMODE #2. Winner of the 1986 Fan Q Award for Best SW Zine! Still some copies available. Fiction, articles and poetry by Golledge, Ripley, Cope, Martz and others; art by Lybarger, River, Charvat, Peed, Dani, Bryant, and others. Something to Offend Absolutely Everyone! Perfect bound. \$13.50 in person; \$14.50 book rate; \$17.00 first class mail. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #3, #4, #5 and #7 -- These four issues are now all officially Out of Print (OOP). In accordance with the terms of the Clone Wars Treaty, Double D Press hereby gives all fans permission to make themselves single, not for resale xerox copies of these three issues for their own personal use. Double D Press will not be reprinting any of them. A limited number of the original covers (front and back) are still

available for #5 and #7; a 9 x 12 inch manila SASE will get them free for the taking, while they last. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #6. We have fiction by Carolyn Golledge, Marti Schuller, Carol Moffat, Samia Martz, Sue Zahn, Eric Goodman, Z. P. Florian, Karen Ripely, Madalena Mumford, L. A. Carr, Catriona Campbell, Janet D'Angostino-Toney, Becky Cope & Renee Scheiber, and others; Sharon Saye's Guide to 1988 SW Zines; and some of the most stunning art in SW fandom! Our cover, inside and out, marks "The Return of the Han Fan" (need I say more?). \$22.00 in person, \$26.50 first class mail. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

IN TRANSIT

ANOTHER SKY... Will Star Wars fandom support a new bi-annual Lukezine? There's only one way to find out! Please send any art, stories, poems, etc. that feature Luke or original characters within the SW universe to "Another Sky...", M. Guttierrez, 6017 West End Blvd., New Orleans, LA 70124-1933, or L. Cherry, 4137 Ames Blvd., Lot 83, Morrero, LA 70072-9998. Help us bring back the romance and magic that made SW different and inspiring! A.S. issue #1 planned for late summer. 100+ pages, color, signed and numbered cover, lots of other surprises. No Slash material will be accepted.

A TREMOR IN THE FORCE #6. Now open for submissions. Material already accepted by Carolyn Golledge, Maggie Nowakowska, Pat Nussman, Jacqueline Taero and Z. P. Florian. Color cover by Melanie Guttierrez. This is planned as a Golden Age zine. Therefore, we'd like to stress Romance, Adventure, Fun and Originality! Let's have something besides wedding nights in Ewok huts, Luke training everybody in the Galaxy to be Jedi, Anakin's fall to the Darkside, or anybody's death! What we're looking for is good character interac-

tion, genuine story plots and some ripping good yarns! Material accepted on 5-1/4" disks in WordPerfect 5.0 or 5.1 or ASCII formats. Anyone interested in contributing, SASE Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

BILL AND TED'S OUTSTANDING PAST AND FUTURE APPRECIATION SOCIETY. Why wait until the year 2688 to celebrate the future contribution to society these two bodacious dudes will make? Party on on their behalf right now! Proposed newsletter (as of yet still untitled...bogus!) hopes to reflect on their most excellent adventure, look ahead to their upcoming journey to Hell, chronicle their Saturday morning escapades and present up-to-date news on Alex, Keanu and, of course, Carlin! One long SASE will get our first issue free when it's published. Excellent! SASE Linda Kay, 13906 Ventura Blvd. #160, Sherman Oaks, CA 91423.

BRIGHT CENTER OF THE UNIVERSE. A new SW zine! It is our hope to be out by MediaWest '91. We need stories, poems, art, articles. Anything that is SW, main or peripheral characters, or even new ones. Must be G to light porn. We need it now! Double space original, or can be on IBM or Mac disks. Already have stories by Florian, Kittle and Wathne and promises from Malkin, Black, Golledge, Berger, Nussman and the Dragon. Art from Lybarger. With others unconfirmed. Write now or call (805) 967-4961. Ming Wathne, editor, 437 Via Roma, Santa Barbara, CA 93110.

GALACTIC CASTAWAYS. As if I don't already have enough to do, I'm accepting submissions for another zine! GALACTIC CASTAWAYS is a serious LOST IN SPACE fanzine looking for stories with the feel of the early first season episodes--in short, the way Allen should have done the show! I'm looking for serious fiction, humorous stories (no slapstick, please), stories that blend action with characterization. Submissions should use the entire cast, not just Will, Dr. Smith and the Robot! Explorations of relationships between the members of the extended family are also welcome. Please submit on 360K, 5-1/4" disk (in ASCII format) and save my poor fingers. Artists, I need you too! Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

JUST FOR LAUGHS. Do you find yourself going through box after box of Kleenex reading the latest fanzines of heartbreaking stories? Need a break from all that drama? Currently seeking

hilarious stories for this all comedy zine. Will consider all material, adult and otherwise, as long as it's funny (and we will be objective!). Should be based on media or fan oriented subjects. Any show or movie is fair game! Already have ST, DW and have promises of QUANTUM LEAP and possibly THREE'S COMPANY. SASE Linda Kay, 13906 Ventura Blvd. #160, Sherman Oaks, CA 91423.

PIG SNOUTS 'N' ANTACTID. An entire fanzine devoted to the antics of Balki and Larry! Touching and humorous fan stories compiled for your reading pleasure! Hopeful publication date will be mid-1991. Submissions still open. SASE Linda Kay, 13906 Ventura Blvd. #160, Sherman Oaks, CA 91423.

TALES OF THE TWO GREAT ONES. It is time! It would be most egregious to ignore these two great ones any longer! Looking for submissions for a most triumphant Bill and Ted zine! Humor, hurt/comfort, crossovers...just about anything goes as far as these two party animals are concerned! No slash (no way!), dweebish poetry or wimpy filk stuff. Time travel not a necessity but certainly welcome. Party on, dudes! SASE Linda Kay, 13906 Ventura Blvd. #160, Sherman Oaks, CA 91423.

THE WOOKIEE COMMODE #8: May or may not be coming to a galaxy near you...we seem to have a flight delay! Plans to publish Issue 8 have been put on an indefinite hold, pending the receipt of enough quality material. We are still accepting material--just realize that all acceptance is conditional, depending on whether or not this baby ever flies! For submissions, write: Sandra Martz, 464 Winchester Place, Belleville, IL 62221, or Dr. Mary Urhausen, Double D Press, 42 Three Mile Road, Racine, WI 53402.

OTHER WORLDS

FOR SALE: Zines (SW, ST, HF, Mixed); Starlogs and other magazines; SW ind. gum cards, ROTJ t-shirt, size M (featuring Han); SW posters and records. For list, SASE Nancy Baker, 1411 NW 78th St., Clive, IA 50325.

HIP DEEP IN HEROES. A Blake's 7 filk song tape including songs by Taero, Nussman, Garrett, Green and more, performed by Zen Nine from Outer Space. High quality chrome tape. \$12 post-paid from Meg Garrett, The Court of Chaos, 727 N. Baker Ave., Ontario, CA 91764. (Checks payable to Meg Garrett)

MIDNIGHT CALLER fan looking for other fans of the series and/or Gary Cole. Is there anybody out there? Contact Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

MOVIE MEMORABILIA SALE. STAR WARS, MARK HAMILL, BLAKE'S 7, SCIENCE FICTION, etc. An exclusive sale of items from the collection of Lisa Cowan. Photos, slides, scripts, books, magazines, posters, newsletters, zines, toys, much more! Many are one of a kind. SASE for list. ON THE MARK, c/o Lisa Cowan, P.O. Box 5276, Orange, CA 92613-5276.

SW/FORD ZINE SALE. SKYWALKER #6 -- \$20.00. LEGENDS OF LIGHT #2 -- \$20.00. A TREMOR IN THE FORCE #1 -- \$15.00. CIRCLE OF LIGHT #3 -- \$15.00. FAR REALMS #7 -- \$20.00. FLIP OF A COIN 1-8 \$15.00 each. Add postage. C. Gollidge, Rt 1, Box 20E, Fillmore, NY 14735.

WANTED: 2-hour "Twin Peaks" episode aired 9/8/90 or original airings thereof (Ep. 6 & 7). Must be on VHS tape and SP mode. Will pay for tape, plus handling, something for your trouble. Sharon Bishop, 50 Sesame Street, Keene, NH 03431-4842.

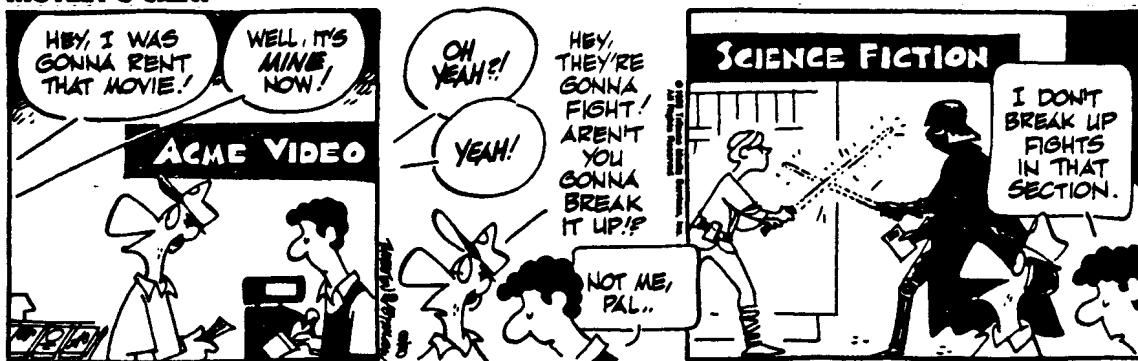
ZINE SALE: Includes many out of print zines, as well as cut rate prices on current zines. Titles include SCOUNDREL, BANISH TRACKS, GRIP, SOUTHERN LIGHTS, WOOKIEE COMMODE, CONTE DE COTTMAN IV, GUARDIAN, plus too many more to list here. SASE for current list to Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

CHANGE OF ADDRESS

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Bldg. 10, Apt. 189
Denver, CO 80220

Pat Nussman
3311 Wyndham Circle #3194
Alexandria, VA 22302

MOTLEY'S CREW



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Cheree Cargill
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